CAN JOURNAL

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND

ART IN NORTHEAST OHIO | SUMMER 2021

NOTICIAS DE CREATIVE FUSION,
EN INGLÉS Y ESPAÑOL, PÁGINA 50

LAUREN PEARCE | LATANYA AUTRY/IMAGINE OTHERWISE | CROSSROADS | DAVID RAMSEY | MORDECAI CARGILL | THE GOLD BUILDING

2021 Alumni Exhibition

Presented by the Cleveland Institute of Art and the CIA Alumni Council, the 2021 Alumni Exhibition will showcase work by distinguished and emerging CIA alums from across the spectrum of artistic practices. Serving as juror is Emily Carol Burns, a multi-disciplinary artist and the founding editor of *Maake Magazine.*

June 4 – August 13

Cleveland Institute of Art
Reinberger Gallery
11610 Euclid Avenue
cia.edu/exhibitions
reinbergergallery

Visit cia.edu/exhibitions for the most current visitor policy and check cia.edu/alumniexhibition for updates regarding public programming.

cuyahoga arts & culture
strengthening community

Ulmer ATTORNEYS

Exhibitions and programming are generously supported by CIA's Community Partners. Visit cia.edu/partners.

CIA

Now through June 6
free admission

Shikeith, *Still Waters Run Deep* (still), 2021, installation with video, dimensions variable. Courtesy the artist.

IMAGINE OTHERWISE

Presented across three locations:

Antwoine Washington

MUSEUM OF CREATIVE HUMAN ART®

Amber N. Ford

Imani Dennison

thirdspace ACTION LAB

Shikeith

moCa Cleveland

Naeem Mohaiemen, *Tripoli Cancelled—Cigarette Break 3*, 2020. Digital C-Print, 12 x 18 in (cm)
Courtesy the artist and Experimenter, Kolkata

Naeem Mohaiemen: *Monday, Day 3753*

Support provided by Edward Hemmelgarn & Janice Hammond, and the Anselm Talalay Photography Endowment.

Martin Creed: *Work No. 3398 EVERYTHING IS GOING TO BE ALRIGHT*

Major support provided by Joanne Cohen & Morris Wheeler.

moCa Cleveland .org

cuyahoga arts & culture strengthening community

The George Gund Foundation

Ohio Arts Council

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CAN JOURNAL

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND

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COVER: Lauren Pearce, Blues In My Bedroom, Acrylic and Oil on Canvas, 50 X 58 inches, 2021, was featured in the exhibit *Truth Be Me* in March 2021, at Urban Zen, in New York.

STAYING IN THE CONVERSATION

Even without demographic research, it is safe to say *CAN Journal* has an overwhelmingly white readership. Collective Arts Network is an organization started by white people, and while our board of directors and membership of organizations are increasingly diverse, there is a lot of inertia in the region's racial dynamic. For someone familiar with the art scene in Cleveland, that is certainly no surprise, despite the fact that Cleveland's population is mostly Black and extremely diverse. Our art sector has its legacy institutions—the oldest and biggest ones, but it also has this other legacy of segregation and inequity.

That dynamic has played out across decades in the leadership and curatorial staffs of our museums and galleries. Recent progress on that front—and there surely has been some—shows how far we still have to come before we have anything like equity. Later in these pages, you'll find Vince Robinson's review of *Imagine Otherwise*, an exhibit presented in three venues by moCa Cleveland and organized by LaTanya Autry. Ms. Autry was the Gund Foundation Curator-in-Residence at moCa. She was also the first Black, on-staff curator in the organization's 52-year history.

Vince is among the several Black and LatinX writers who have been contributing to *CAN* in recent years. I am grateful to work with each of them. Vince has been writing for CAN Blog since shortly after we met at a Neighbor Up session a few years ago. He has written not simply about exhibits (though he has done that), but about the decisions that inform them. For example, his main point in reviewing Cleveland Museum of Art's excellent exhibit *Proof: Photography in the Era of the Contact Sheet* was that the Black experience was minimally represented in the images, and that there were in fact no Black photographers in the show. It was a fascinating show, but Vince's point was undeniable, telling, and front-burner important.

CAN Journal's mostly white readership is the most important reason for this magazine to publish voices of People of Color—not only to include non-white artists as subjects, but to engage and include writers from those communities. Cleveland's art scene has had almost none of this, historically. Almost none.

At the moment of CAN's creation, we knew providing a platform for curators, artists, and writers would give an important boost to the art sector in Northeast Ohio. We didn't know how that would apply to the conversation about race.

This issue of *CAN Journal* marks the beginning of our tenth year. On these pages you will find Brittany Hudak's cover story: an interview with Lauren Pearce on the occasion of her current and upcoming national and international solo shows. You'll find Jimi Izrael's interview with David Ramsey, who operates two galleries in support of Black and Brown artists: Deep Roots Experience, and Wood and Green. Douglas Max Utter writes about the Sculpture Center's upcoming, city-wide augmented reality exhibit *Crossroads*, curated by Robin Robinson. Amanda King interviews Mordecai Cargill, co-founder of ThirdSpace Action Lab. There's more. You'll find it. As with every issue, we hope this one helps our readers connect with something they did not previously know about.

UNDENIABLE<TELLING<FRONT-BURNER IMPORTANT

Ten years is a milestone we never could have imagined in 2012, when 28 art organizations pooled resources to begin publishing this quarterly magazine. The fact that we're still doing that is a reason to celebrate the success of collective effort. So in the next year, we're going to reflect on some of what has happened in that time. We'll look in the mirror, mine our archives, and look forward, too. When we actually reach ten years next Spring, we're going to have a party. And after that we'll kick off our second decade by presenting the second CAN Triennial. Stay tuned. In the meantime, we look forward to seeing you.

Michael Gill
Editor / Publisher

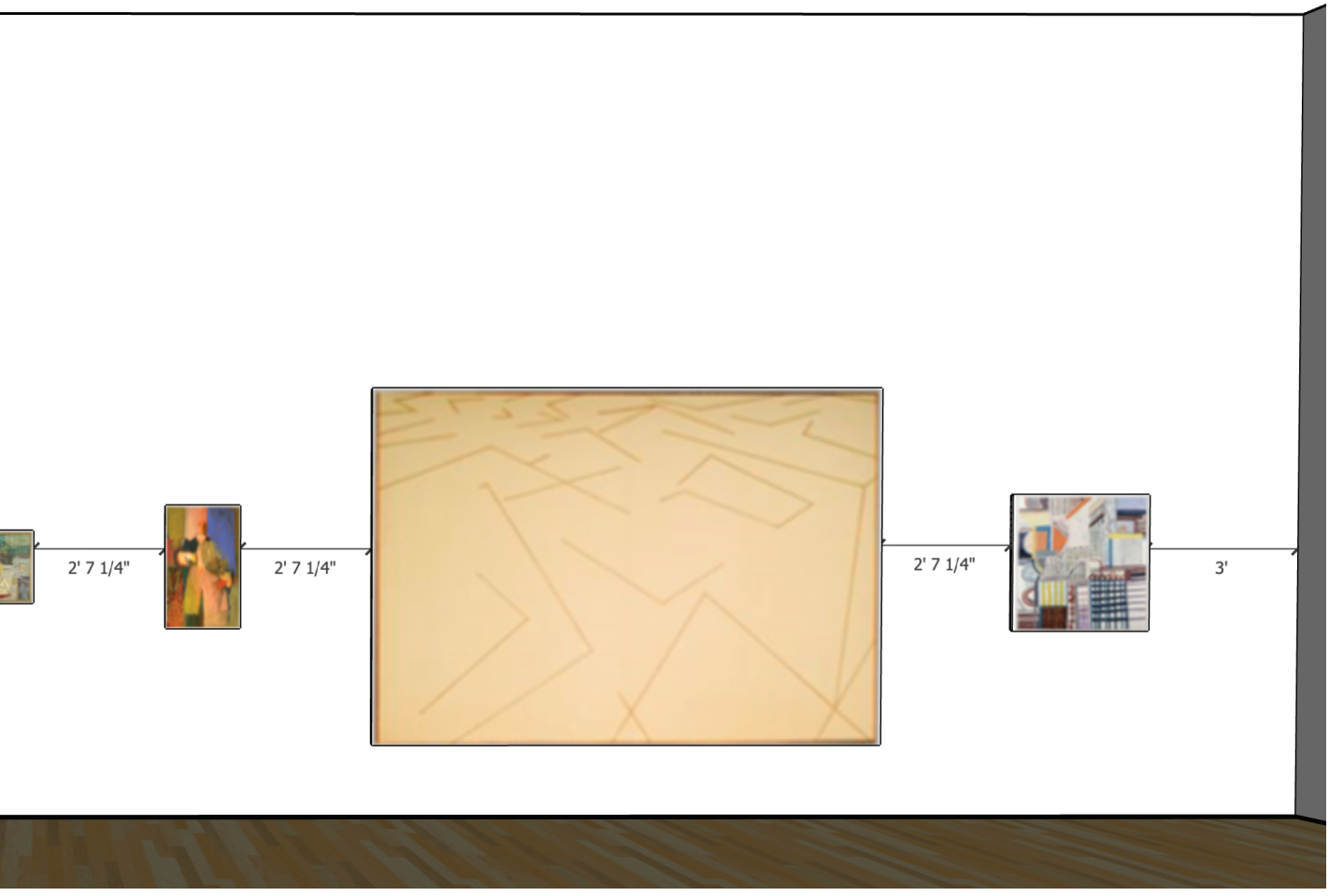
Reconsidered: Works from the Collection

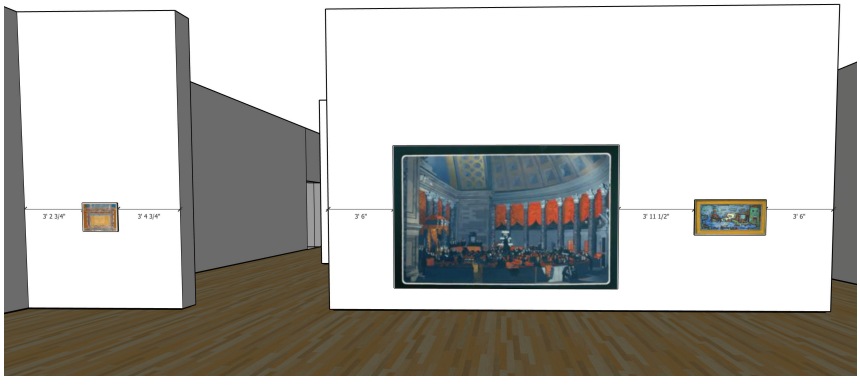
by Akron Art Museum Staff

ON APRIL 6, the Akron Art Museum launched a new exhibition titled *Reconsidered: Works from the Collection*. The show allows the museum to display works from the permanent collection that have not recently been on view and to create an interactive experience for visitors. *Reconsidered* was conceived in response to disruptions in shipping and loans from other institutions during the COVID-19 pandemic. While unexpected, these circumstances have given the museum an opportunity to look inward, dive into its permanent collection, and present great works of art that some visitors may never have seen. The exhibition features two rotations of artwork: starting dates April 6 and June 17. With this show, the museum hopes to explore new ways of educating the public and to offer a behind-the-scenes look into the process of documenting collection items.

In the gallery, *Reconsidered* will feature only basic labels for the works in the show, listing artists, titles, and dates. The narrative portion of each label will be online, with QR codes directing visitors to a webpage full of additional information. While there, visitors will be able to ask new questions, and curators will regularly update the page with the answers. Through this interactive element, museum staff will learn more about what visitors want to know, while sharing the information that the public finds most interesting. Printed copies of the webpage will be available in the gallery, and handwritten questions will also be welcome.

The last element of *Reconsidered* is photography. Many of the works featured in the show have digital images in the museum's collection database that need to be updated and color corrected with newer technology. Visitors will be able to check out the process of taking updated photographs. As works are showcased on view, a professional art photographer will be in the galleries rephotographing them. This process will take place during open hours for the public to watch in a safe and physically-distanced fashion.





ABOVE AND FACING PAGE: Computer drawings developed in the planning of *Reconsidered: Works from the Collection.*

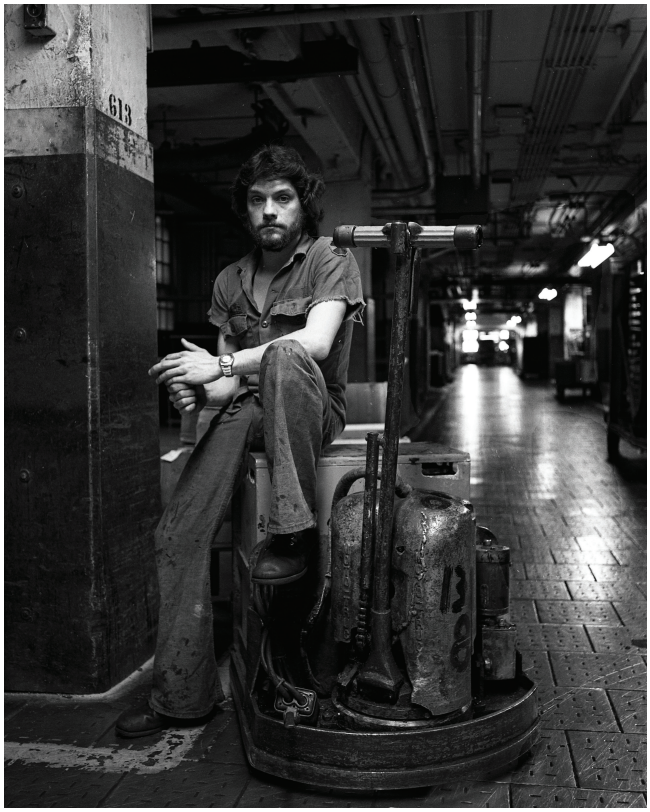
Reconsidered: Works from the Collection *will be on view in the museum's Karl and Bertl Arnstein Gallery until August 22.*

AKRON ART MUSEUM

One South High Street
Akron, Ohio 44308
akronartmuseum.org
330.376.9185

Emily Davis Gallery—Myers School of Art, The University of Akron

by Director of Galleries Arnold Tunstall, and Arts Administration Graduate Assistant Rachael Reynolds



Daniel Mainzer, Firestone Pieta, Gelatin silver print, 20 X 16 inches, 1981 (printed 2019). Courtesy of the artist.

Alex Couch, Grown Folks Business, Gouache, acrylic, collage, ink and graphite on paper, 42 X 33 inches, 2019. Myers School of Art Alumni Purchase 2021.

BEGINNING May 3, the Emily Davis Gallery at The University of Akron's Myers School of Art will premiere two exhibitions: *Rubber City to Rust Belt: The End of Akron's Rubber Industry 1967-1987* and *Selections from the Myers School of Art Collection.*

Rubber City to Rust Belt: The End of Akron's Rubber Industry 1976-1987 will feature the work of Daniel Mainzer, former staff photographer at Firestone and General Tire. His photographs depict the closing of a chapter of Akron's history that lasted over sixty years.

In the late 1970s, the tire industry continued to decline, and Firestone management started looking for ways to reduce costs. As the rest of the Industrial Great Lakes Region began to transition, it became clear to Mainzer that the demise of the industry was coming—so he set out to document it. Mainzer worked as staff photographer until their closing in 1987.

In addition to Mainzer's work, *Selections from the Myers School of Art Collection* will also be on display in the Emily Davis Gallery. The exhibition will feature work acquired from Myers School of Art alumni, as well as the work of Bill Owens, Arthur Rothstein, Dmitri Baltermants, Tom Huck, and Andy Warhol.

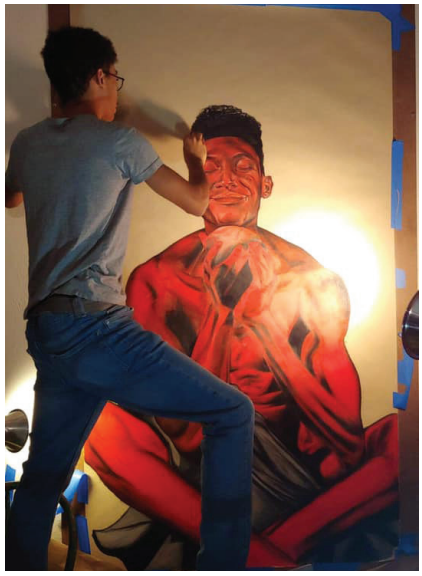
MYERS SCHOOL OF ART

University of Akron
150 East Exchange Street
Akron, Ohio 44325
uakron.edu/art/
330.972.6030

Re-emergence at BAYarts Summer 2021

by Karen Petkovic

James Marsh, Stillness and Motion: The Balance of Power.



Artist Davon Brantley at work.

AS RESIDENTS of Northeast Ohio, we are all familiar with the reemergence that occurs in this area when winter finally stops torturing us. This year the reemergence is even more anticipated and exciting than ever. At BAYarts, we will be packing our summer full of events and opportunities to enjoy our grounds with shopping, art, and music in a safe environment close to nature.

We open our summer gallery season with James March in his solo exhibition *Cosmic Shift*. The work in this show is a combination of abstract expressionism and geometric abstraction with the techniques of op art. *Cosmic Shift* will be on display from June 11 through August 6 in our Sullivan Family Gallery. There will be a reception for this show on Friday, June 18 from 5:00 to 8:00pm. Tickets for the opening will be available on Eventbrite the first week of June.

Davon Brantley's solo exhibition *We Not Linkin'* will open in the Sullivan Family Gallery with a reception on Friday, August 13, and will run through September 17. According to Brantley, the show utilizes the dark fantasies directed towards people of color, and flips these scenarios in a way that consecrates rather than demonizes. Through self-portraiture, Brantley guides the audience through his own narratives involving experiences of colorism and racial stereotyping, and meditations on death, life, sexuality, and masculinity.

There will be many opportunities to experience the lush grounds of BAYarts throughout this summer. Our weekly Thursday Market will feature local vendors with a variety of art, produce, and food offerings. The Market will start on June 9 and will take place from 4:00 to 7:00pm every Thursday through September 9. Our Summer Concert Series will kick off on Sunday, June 20 from 7:00 to 9:00pm. Additional concerts are scheduled for the following Sundays: June 27, July 11, 18, and 25, and August 1, 8, and 15. New to BAYarts this year will be Groundworks Dance Theater on July 15 and 16 and the Cleveland Shakespeare Festival on July 25. We will round out our summer with the Annual Moondance Benefit on Saturday, September 11. Details regarding all of these events and how you can attend them will be available at BAYarts.net.

BAYARTS

28795 Lake Road
Bay Village, Ohio 44140
BAYarts.net
440.871.6543

THURSDAY MARKET | 4-7PM THURSDAY, JUNE 9 & CONTINUING EVERY THURSDAY THROUGH SEPTEMBER 9

JAMES MARCH: COSMIC SHIFT | JUNE 11–AUGUST 6 | RECEPTION 5-8PM FRIDAY, JUNE 18
Opening tickets available on Eventbrite the first week of June.

SUMMER CONCERT SERIES KICKOFF | 7-9 PM SUNDAY, JUNE 20

GROUNDWORKS DANCE THEATER | JULY 15 & 16

CLEVELAND SHAKESPEARE FESTIVAL | JULY 25

DAVON BRANTLEY: WE NOT LINKIN' | AUGUST 13–SEPTEMBER 17
OPENING RECEPTION FRIDAY, AUGUST 13

High Art Fridays: *The Sustainable Art of Plastics* to Be Installed at Beachwood Community Center

by Ron Shelton

High Art Fridays: *The Sustainable Art of Plastics*, seen here in an installation at ArtHouse, will be exhibited a third time this summer, at Beachwood Community Center.

HIGH ART FRIDAYS: The Sustainable Art of Plastics will open on July 6 and run through August 26 at the Beachwood Community Center: 25325 Fairmount Boulevard. This exhibition is the third in-person display for this project. The show's main feature is over fifty plastic-embellished Art Hats made by local, national, and international artists, along with an inclusion of Cleveland's various population segments, such as a group of twenty third-graders from Dennison Elementary School. In addition to the Art Hats display in the prestigious Beachwood atrium, artist Ron Shelton will showcase some of his latest plastic trash into art in one of the center's galleries.

HIGH ART FRIDAYS AT BEACHWOOD COMMUNITY CENTER

highartfridays.com

This project debuted on July 6, 2020, through a virtual arts residency called Empty Room—an international project out of Mozambique that developed as a result of the COVID-19 pandemic. In July 2020, RampArts Gallery was our project's first in-person exhibition. *HAF: The Sustainable Art of Plastics* had a premier opening at ArtHouse, Inc., in December 2020.

"We hope that seeing the *Art Hats* created by found plastics and designed by a variety of artists (local and international) will heighten consumers' awareness of plastic usage and plastic waste. The colors, differently shaped plastics, and the artists' talent certainly shine a light on Ron's mission. This exhibition is a wonderful opportunity to enrich lives through knowledge and art. In addition to the exhibit, we are offering the opportunity for the community to create a hat and learn more about plastic usage and plastic waste via a presentation regarding sustainability," said Susan Merdler, Beachwood Community Center.

The Cleveland Foundation and The Ohio Arts Council funded this project. We collaborated with Cathi Lehn, of Sustainable Cleveland and Upcycle Parts Shop, with a series of virtual workshops and a safe "stand apart" parade down St. Clair Avenue last October. This environmental message continues to enlighten and educate our community as our planet is overwrought by this ubiquitous material. Senator Jeff Merkley (OR) and Representative Alan Lowenthal (CA) reintroduced the Break Free From Plastic Pollution Act to Congress on March 18, 2021. High Art Fridays has joined a population of concerned citizens to support this critical bill. There has not been a better time to inform and educate our communities about this dire environmental epidemic.

Join us at The Beachwood Community Center on Tuesday, July 6.

VALLEY 50 Art CENTER

The 37th Art by the Falls

In our Gallery:

June 4 – July 7, and July 23 – September 1, 2021

In our Community:

Sat: South Russell Farmers Market
9am-1pm
6/12, 7/10, 8/13, 9/11, 10/19

Sun: Chagrin Farmers Market
10am-2pm
6/13, 7/11, 8/14, 9/12, 10/10

Sun: Valley Art Center
10am-2pm
6/13, 7/11, 8/14, 9/12, 10/10

valleyartcenter.org/abf

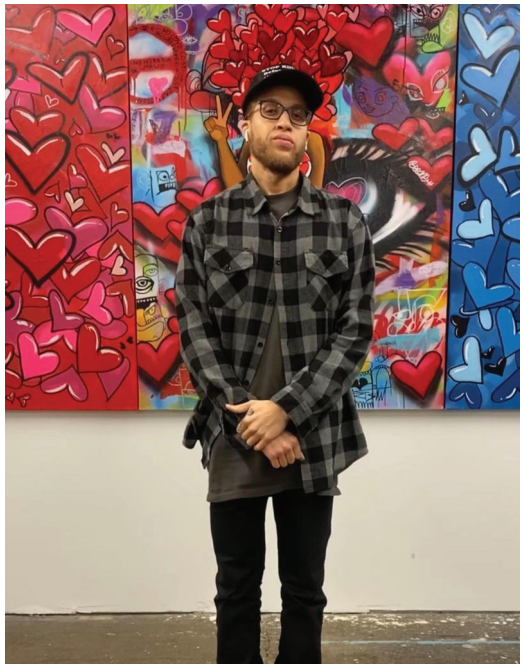
WMOCA.org
International Biennial Portrait Competition
Wausau Museum of Contemporary Art
Wausau, WI
through June 26

judytakacs.com

WInged Victory Forges
Judy Takács
oil on linen

Deep Roots Presents Bee1ne and SheArt3

by David Ramsey, Owner



LEFT: SheArt returns for its third iteration this summer. ABOVE: The artist, Bee1ne.

BEE1NE SOLO SHOW: *GHETTO HEROES*

Bryant "Bee1ne" Anthony explores the things and people who have inspired and shaped him as an artist and a person.

DEEP ROOTS EXPERIENCE

7901 Central Avenue
Cleveland, Ohio 44104
deeprootsexperience.com

Ghetto Heroes is a living exhibition that will see additions throughout the course of the show. Several series within this exhibition, *Ghetto Heroes,* provide context to the meaning behind Bee1ne's unique style.

SHEART3: *TRANSCEND*

SheArt3: *Transcend* is the third installation in an annual exhibition of artwork from Black and Brown women. SheArt was born out of the support that Black and Brown women have given Deep Roots from its birth. This year we ask the artist to explore what it looks like to embrace your greatness and step into your purpose. *Transcend* is an intimate exploration of how Black and Brown women visualize their ascendence to leaders in business, politics, service, and—of course—art.

Both at Deep Roots Experience: Curating the Culture.

Community Blooms, and Art By The Falls Evolves, at Valley Arts

by Valley Art Center Staff

Fiber artist Carol Hummel, installing her work in Morgantown.

Art By The Falls will be re-imagined this summer to combat the spread of COVID.

A COMMUNITY ART INSTALLATION IS BLOOMING AT VALLEY ART CENTER!

In celebration of Valley Art Center's fiftieth anniversary, VAC engaged internationally-known fiber artist Carol Hummel to wrap the trees in front of its building in a colorful display. *Fantastic at Fifty - Valley Art Center's Anniversary Community Art Project* invited volunteers to create crocheted circles which were joined together and used to encase the trees at 155 Bell Street, Chagrin Falls, in vibrant spring colors. The display will be on view and accessible to the public throughout 2021.

"This project brings together people of all ages, sexes, economic levels, races, and religions in a positive way to celebrate art and community. It is inspirational to all who work on it, see it, live with it," says Carol Hummel.

Valley Art Center offered two artist-led workshops on Saturday, April 17, and Sunday, April 18, from 2:00 to 4:00pm for interested participants to crochet the "magic circles" for the installation. There were a total of fifty crochet kits for participating volunteers.

VALLEY ART CENTER

155 Bell Street
Chagrin Falls, Ohio 44022
valleyartcenter.org
440.247.7507

REIMAGINED ART BY THE FALLS GALLERY EXHIBIT AND POP-UP EVENTS

VAC is finding new ways to bring art to the region despite the challenges the pandemic has brought us. In light of necessary COVID-19 precautions, VAC is staging Art by the Falls in a series of gallery exhibitions at 155 Bell Street. All artists who were accepted to the festival for June of 2020 are invited to exhibit and sell their work in the gallery this summer. There will be two separate five-week exhibits: June 4 to July 7 and July 23 to September 1. All artwork will be for sale on-site, as well as in VAC's online gallery store. The shows will include a virtual gallery walk-through. In addition, VAC will offer monthly pop-up events on-site and at local farmers markets throughout the summer.

Out of the Shadows: New Paintings by Eileen Dorsey

by Cain Park Staff

Abstract has played a role in the evolution of painter Eileen Dorsey.

EILEEN DORSEY has been a fixture in the Cleveland art scene for nearly a decade and has gained both critical and popular acclaim. Eileen is known for colorful and pigment-rich forestscapes and landscapes. Her work draws you in with her use of light and well-composed canvases.

Eileen's new works will be featured at Cain Park this summer, and they are an invitation to view the artist in a new light. *Out of the Shadows* will reflect where Eileen has been as an artist and where she is going—where she wants to go.

Eileen is as at a crossroads as an artist: although known for one thing, her artist instincts are taking her in a different direction. Though there is a through-line from her well-known work to what she has produced for *Out of the Shadows*, it is clear that she is ready to take a different path built on the strong foundations of her past paintings.

Eileen's new paintings feature figures, faces, spaces, and hidden symbolism. There is an autobiographical twist and tinge to these paintings as she faces transitions in both her personal and professional lives. Her continued use of bold colors with strong composition ties us to her older work, while at the same time navigating us towards a new side of herself. The body language she portrays in her Self Portrait is that of someone being closed off—a person who is somewhat hidden. The idea of a self-portrait is to expose oneself, to tell a story of oneself. Eileen is beginning to tell that story through this piece, but at her own pace. She is present, but not fully exposed: hidden behind quick, bold brush strokes that are painterly but purposeful. Her new works also reveal her experimentation with color blocking, the use of color throughout a composition, and insertion of figures. Her use of these techniques will carry your eyes through her paintings. There is no doubt that Eileen's new work is bringing her *Out of the Shadows* both literally and figuratively: she is engaging in a new conversation with herself and her viewers. Even in this new light, you will want to take your time viewing this work at Cain Park. There is much to be revealed beyond the shadows.

FEINBERG GALLERY, CAIN PARK

14591 Superior Road
Cleveland Heights, OH 44118
cainpark.com
216.371.3000

CAIN PARK ARTS FESTIVAL

3-8PM FRIDAY, 10AM-8PM SATURDAY AND NOON-5PM SUNDAY, JULY 9–11

The Cain Park Arts Festival is a juried fine arts and fine crafts event, featuring the work of artists from across the country. Free admission on Friday. Tickets are $5 on Saturday and Sunday for those 13 and older (no discounts).

OUT OF THE SHADOWS: NEW PAINTINGS BY EILEEN DORSEY

FRIDAY THROUGH SUNDAY, JULY 9–SEPTEMBER 12 | OPENING RECEPTION: 5-7PM FRIDAY, JULY 9

The Feinberg Gallery is open for viewing one hour before all scheduled performances through intermission. Please visit cainpark.com for Feinberg Gallery hours, performance schedules, directions, and parking.

Heights Arts Welcomes Young Artists in Summer Exhibitions

by Heights Arts Staff

Goddess of Peace, sculpture by Rick Rollenhagen.

HEIGHTS ARTS is known for celebrating art in many forms at its longstanding Cleveland Heights gallery—especially up-and-coming artists. For the summer, Heights Arts is excited to present two exhibitions celebrating this new talent, with our intern exhibition *Innate Environments* and the following *Emergent* exhibition, each accompanied by its own Spotlight showcase. Both will be on display with live viewings at the Heights Arts gallery on Lee Road.

Innate Environments, running May 21 to June 13, is curated by Heights Arts interns Zelda Thayer-Hansen and Eryn Lawson. They created a show which acknowledges nature in its unsightly truths—as much as its inherent beauty—while evaluating humanity's existence within the natural world, through photography, graphic design, and mixed media. The interns share the traditional Spotlight showcase exhibition adjacent to *Innate Environments*.

"This internship at Heights Arts has opened my eyes to the hidden world of gallery curation. I've gotten to meet such amazing local artists and creatives through this opportunity. And most of all, getting the opportunity to show the work of my peers shows how lucky we are to have such an amazing community and such devoted art teachers supporting us," says Zelda Thayer-Hansen.

The internship program at Heights Arts looks to connect the seasoned, knowledgeable artists that have long been part of other Heights Arts programs—exhibitions, musical events, and the Heights Arts store—with new, young artists from Cleveland Heights High School. *Innate Environments* runs through June 13.

Heights Arts takes things a step further later in the month, with the *Emergent 2021* exhibition opening June 18. The show shines a light on new and upcoming artists who have been inspired by the Cleveland art community or have recently graduated from area colleges and universities. In the past, the exhibition only highlighted college graduates, but Heights Arts sees the opportunity to lift other artists who may have developed their talents without as much formal schooling in art as well.

First presented in 2015, *Emergent 2021* celebrates the strength of the Northeast Ohio region as a training ground for the great artists of tomorrow. This year's show features Ariella Har-Evan, Bianca Fields, Cass Penegor, Erykah Townsend, Joseph Travarca, Miguel Rivera, Nick Birnie, Odin Black, and Saloni Parekh—artists who express themselves through sculpture, paintings, jewelry, and mixed media designs.

Alongside *Emergent 2021* is a Spotlight showcase by Rick Rollenhagen, whose stone works begin with small pieces of nature that he transforms into elegant sculptural forms.

"I view stones as living things, the bones of the Mother Earth, originating billions of years ago," he says. "In carving the stones exclusively with hand tools, I develop a rhythm whereby the hammer and chisel blows to the stone follow the beats of my heart. My sculptures are organic or biomorphic expressions of physical and emotional conditions. They involve a primitive form of spirituality."

Emergent 2021 and Rollenhagen's Spotlight run concurrently Friday, June 18 through Sunday, August 8. Check heightsarts.org/blog for upcoming information on showings for opening night.

HEIGHTS ARTS
2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

INTERN SHOW: INNATE ENVIRONMENTS | MAY 21–JUNE 13
SPOTLIGHT: ZELDA THAYER-HANSEN AND ERYN LAWSON | MAY 21–JUNE 13
EMERGENT 2021 | JUNE 18–AUGUST 8
SPOTLIGHT: RICK ROLLENHAGEN | JUNE 18–AUGUST 8

Finding the Rhythm

by Bellamy Printz

WHEN THE DREAM is about jumping off a cliff into unknown waters, the reality is just as uncertain. In the time that Deep Dive Art Projects has been in activation—like a locust, we were dormant while we gathered energy—projects have slowly started flowing, and the rhythm of day-to-day work has become more and more regular. Over the last few months, Deep Dive has been working in many different areas: private art advising, professional consulting, completing an edition of screenprints for a contract client, and assisting artists at the Deep End print-shop on their own work. The Brand Press has been in use thanks to the first artist residency at the Deep End with painter Nikki Woods. The next artist to work in the shop will be Davon Brantley, who will be experimenting with new techniques. In the upstairs viewing space, Sarah Kabot's work is on view through May, and Wendy Partridge will have her book show here opening on June 4. Nikki Woods will show the monoprints that were developed at the Deep End in August/September in conjunction with her solo show at Hedge Gallery. We are swimming along in calm waters and looking forward to a wonderful summer season!

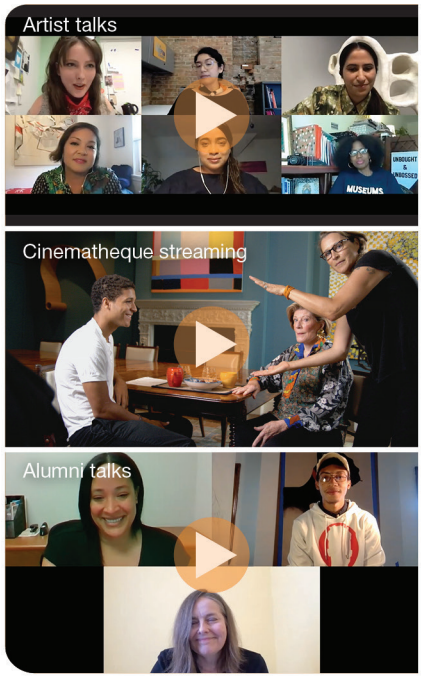
Nikki Woods, monoprint palette, February, 2021.

DEEP DIVE ART PROJECTS

at The Deep End
423 East 156th Street
Cleveland, Ohio 44119
deepdiveart.com
Call or email for appointment.
bellamy@deepdiveart.com
216.973.1986

WENDY PARTRIDGE: PLACE IN THE WORLD: LETTERPRESS BOOKS AND BROADSIDES | JUNE 4–JULY 31

NIKKI WOODS: GHOST FIELDS | AUGUST 6–SEPTEMBER 25



Don't miss CIA's virtual offerings!

The Cleveland Institute of Art invites you to engage with artists and designers from the comfort of home through virtual programming. Visit **cia.edu/events** to learn about upcoming artist talks, including Reinberger Gallery's Lunch on Fridays visiting artist series and the Alumni Council's Creativity Hour. Visit **cia.edu/virtual** to stream the Cinematheque's expertly curated collection of films. Visit **cia.edu/virtualvault** to watch CIA's past online events and take part in Reinberber Gallery exhibition walk-throughs. There's plenty to experience!

Exhibitions and programming are generously supported by CIA's Community Partners. Visit cia.edu/partners.

cuyahoga arts & culture strengthening community

CIA

Maria Neil Remembers Stephen Bivens

by John Farina

CLEVELAND IS FORTUNATE to have had the opportunity to know Stephen Bivens. A beloved figure, larger than life both literally and figuratively, Bivens was a prolific photographer whose work served as the historical memory for inner-city families, arts organizations, and neighborhoods.

Stephen's invaluable contributions to Cleveland's artistic landscape had just begun to gain citywide attention and recognition. Sadly, we'll never know where that attention would have taken him as Stephen passed away on June 1, 2020.

Stephen loved Cleveland. He lovingly documented the city's rise—especially in Collinwood—over the last few years. Nikki Delamotte, another friend the arts community has lost, once wrote, "His gritty work, often shot in black and white, reflects the ups and downs of a city through the eyes of someone with a fresh perspective, who is often discovering corners of it for the first time."

In our first exhibition since late 2019, we're very proud to present a retrospective of Stephen Bivens' work. This exhibition will mark the kickoff of an effort not only to preserve Bivens' legacy, but to raise funds for a scholarship in his name at the Cleveland Print Room. *artBIV* will showcase Stephen's work all around the city. The exhibition will be presented at the new Maria Neil Art Project gallery and at Six Shooter Coffee, both on Waterloo Road.

Photo by Stephen Bivens, courtesy of Maria Neil Art Project.

MARIA NEIL ART PROJECT
15517 Waterloo Road, Suite 1B
Cleveland, Ohio 44110
info@marianeilartproject.org

STEPHEN BIVENS: A PHOTOGRAPHER FOR THE PEOPLE IN TWO LOCATIONS

SIX SHOOTER COFFEE | JUNE 4–AUGUST 15
OPENING RECEPTION 5-9PM FRIDAY, JUNE 4
15613 WATERLOO ROAD, OPEN DAILY FROM 7AM-7PM

MARIA NEIL ART PROJECT | HOURS BY APPOINTMENT

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Center for the Visual Arts, 325 Terrace Dr., Kent, OH - artinfo@kent.edu

Learn more at
kent.edu/art

The Fertility of Transformation: Anna Chapman and Kristen Newell at Waterloo Arts

by Kayli Salzano

Anna Chapman, Ancestor of Maize, ink on fabric, 7 X 10 feet, 2018-9.

EMERGING from a period of global "inaction times" wherein we had all been ordered to shelter in solitude, Anna Chapman and Kristen Newell turn to nature and text to locate themselves in a shared web of renewal. Many of us have found new ways in the past year to negotiate the ten-sion between "action" and "in-action." We've reassessed and realigned, we've scrambled only to wait, and we've claimed our openness to change—but have we dedicated energy to listen and to experience without active response?

Chapman's practiced experience in wildcrafting, herbalism, and healing work and Newell's deep interest in folklore, fable, and literary tradition intersect to identify the body as a site of constant emergence and entanglement. In their joint exhibition, *The Fertility of Transformation*, the two welcome the garden into the gallery with paintings and sculptures that fore-ground composting as a metaphor for universal transformation.

The gallery, lined with dry organic matter and living plants, has a tender and humming presence. Together, Chapman's and Newell's painted and sculpted figures survey time passed and call forward to time that lies ahead. Kristen Newell's life-size ceramic figures populate the open floor, the clay forms standing as fossils that record instances of human awareness and respite. A particularly fragmented and architectural form, Figure, stands over seven feet tall on its base with its hands clasped atop its head. Its collar and chest are dotted with windows, and staircases spiral up both its legs into its hollow abdomen. Its face is neatly cut away, but rests perpendicular to its surface, perhaps beside itself, nestled halfway inside the round cavity of its own head.

As we move around the piece, we see glints of light through the figure's hollows, and we can almost imagine the sound of wind whistling through its core. The figure's boundless receptivity forges an identity in constant flux, an identity with the potential to hold many or none at all.

The mammoth Ancestor of Maize, an ink drawing by Anna Chapman displayed on the back wall of the gallery, provides a vast backdrop to Newell's sculptures. The work on fabric, stretching almost ten feet wide, paints a figure reclining at ground level and facing upward to a blotted, starry sky. The figure lies among a neat row of dried corn stalks that sprout from a dense network of tiny roots underground. The roots mingle with the figure's limbs and hands, causing the outlines of the crop, earth, and body to overlap, evidencing a complete entanglement of human and environment.

The image recalls the ancient Mesoamerican conception that food forms the bridge between humans and the structure of universal realms. Manipulation and cultivation of maize, specifically, was believed to exemplify humanity's influence on the structure of the cosmos and likewise, the cosmos' influence on humans. To grow and to nurture, and then to share, process, and consume demonstrates a rhizomatic transfer of energy that entangles all members within a larger, unified network.

Chapman and Newell have chosen Octavia Butler's words to frame the exhibition. As quoted from *Parable of the Sower*: "All that you touch, You Change. All that you Change, Changes you. The only lasting truth Is Change." The exhibition's collective warmth, then, becomes tangible matter and subject of the show. The sunny hues of Chapman's Between Worlds vivify tender pink bodies in Coming Into, Learning Behind, and the implied processual warmth of Newell's fired clay meets the humid breath of living plants in the space. The heat required to initiate a transformation is fully present, in which case we as visitors are the matter undergoing change.

Waterloo Arts Gallery opens its Summer 2021 season with The Fertility of Transformation *at June's Walk All Over Waterloo. To read more about Waterloo Arts' summer programs, including* The Green Palette *and* Waterloo Arts Fest*, visit waterlooarts.org.*

WATERLOO ARTS

15605 Waterloo Road
Cleveland, Ohio 44110
waterlooarts.org
216.692.9500

THE FERTILITY OF TRANSFORMATION | JUNE 4–JULY 17
Works by Anna Chapman and Kristen Newell

2021 WATERLOO ARTS JURIED EXHIBITION | AUGUST 6–SEPTEMBER 18

A

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Agnes Studio is proud to sponsor the CAN Triennial. We are an award-winning, multidisciplinary graphic design practice on the coast of Cleveland.

HELLOAGNES.COM

Among Other Ambitions

by William Busta

ABOVE: Photocentric proprietor Michael Loderstedt, with friends including artist Bruce Edwards (whose studio with Laila Voss is a few blocks east on Waterloo), is planting pinot noir grapes, and creating seating and performance space in the vacant lot adjacent to the Gold Building. FACING PAGE, TOP: Timothy Callaghan, Heart Break Wall, guache on paper, 35 X 35 inches, 2020. FACING PAGE, BELOW: Artistic concrete repair, with glazed ceramic tile.

THE ARTS, which have long promoted authenticity and social engagement, have spent the past year bravely extolling their accomplishments in transitioning from direct experience to virtual experience. It is understandable—everyone placed their best foot forward, working with what was possible. Still, as brave as everyone was, it was still life fallen apart. It has been a zombie life—not the flesh-eating kind of zombie that breaks into houses in popular horror, but the magical voodoo kind of zombie that stumbles around, living yet not living. Even so, this in-between time in an in-between life has given us opportunity to reimagine how the arts integrate into our possibilities. The value and virtue of our pandemic year will depend upon how we take what we have learned as we create a new future.

This summer, it will happen slowly, like a child taking first steps from one embrace to another, then wobbling across the living room unencouraged. Then, as months pass, we will walk. Then, we will dance.

William Busta Projects (WBp) is located on the second floor of the Gold Building on Waterloo Road, newly renovated and home to artists and arts-related businesses (including flagship tenant

Photocentric Gallery). Beside the Gold Building, Michael Loderstedt has planted a vineyard and transformed a building remnant into a stage. Corn grows along the chain link fence and pumpkin vines begin to wander among shoots that will soon become stalks. Bees buzz their way home and chickens peck at their feed in this hive of activity. As goals, the Blue Windmill Project contains rainwater run-off to irrigate plants, creates performance space for music and poetry, and nurtures an enclosed garden for tenants and visitors.

The Blue Windmill opens with Poetry and Music in the Garden Friday, June 4 from 8 -10pm, featuring Ray McNiece, Shei Shine, and Momma and Me (Janice and Charlie Pohl).

As WBp builds an archive, filling cabinets and shelf after shelf with artist files, catalogs and books, WBp will preview some of the artists which it will feature in *Summer Means Fun in the Sun (maybe)*. It is a living-room-sized assembly of artists who live in Cleveland Lakeshore neighborhoods, with the addition of artists who have exhibited at the William Busta Gallery, including Timothy Callaghan, Kristin Cliffel, Dexter Davis, Hildur Ásgeirsdóttir Jónsson, Lori Kella, Michael Loderstedt, Jessica Pinsky, and Bellamy Printz.

Among other ambitions, William Busta Projects is an archive of information about art created in the Cleveland region since 1960.

Summer Means Fun in the Sun (maybe) *opens with Walk All Over Waterloo on Friday, June 4, from 5 to 8 pm and continues through July 3. Hours during exhibitions are Wednesday through Saturday, noon to 5 pm. Other than during scheduled exhibitions, WBp is open by appointment and by chance.*

WILLIAM BUSTA PROJECTS

15515 Waterloo Road
Cleveland, Ohio 44110
williambustagallery.com

Magic Realism in Cleveland 1930-1960

by Lawrence Waldman

Paul Riba, Oriental, Oil on board.

IN 1942, the Museum of Modern Art in New York showcased magic realism in a groundbreaking exhibition titled *American Realists and Magic Realists*. It featured works by a variety of artists, including Edward Hopper, Andrew Wyeth, and Cleveland's own Clarence Carter. In works that were often bizarre and mysterious, sometimes psychologically disturbing, the artists attempted to grapple with the frightening undercurrents of contemporary life. During and immediately following World War II, audiences responded to this new genre that reflected so clearly their own prevailing feelings of angst and disillusionment.

One region where magic realism quietly held sway was Cleveland. A small group of artists whose members were heavily influenced by the work and instruction of Clarence Carter were located around the Cleveland Institute of Art. These midwestern artists drawing on their own personal traumas found an expressive voice in the forms of magic realism. Painting together in art-school class, exhibiting together in the Cleveland Museum's annual May Shows, and sharing studio space, the Cleveland group learned from one another and clearly influenced each other's work. Their art reflected on the state of the world and their own lives.

Magic realism remains an elusive term. While these artists all strove to create in their art a psychological atmosphere that evoked the strangeness of everyday existence, their widely differing techniques and imagery make their style hard to define. Much of this variance is rooted in the underlying forces motivating each artist. For artists such as Clarence Carter and Hughie Lee-Smith, early childhood traumas had a profound influence on their work. While for others, such as Dean Ellis and Raphael Gleitsmann, their art reflected harrowing wartime experiences.

America today is also going through a time of dramatic changes and uncertainties. It is not surprising that magic realism has found a new audience speaking as it does to our own questioning of reality.

The current exhibition offers a first look at this group of regional artists whose work encompassed the mysterious and the fantastic—a group of artists whose work in fact is very closely in tune with the American psyche of the times, theirs and ours.

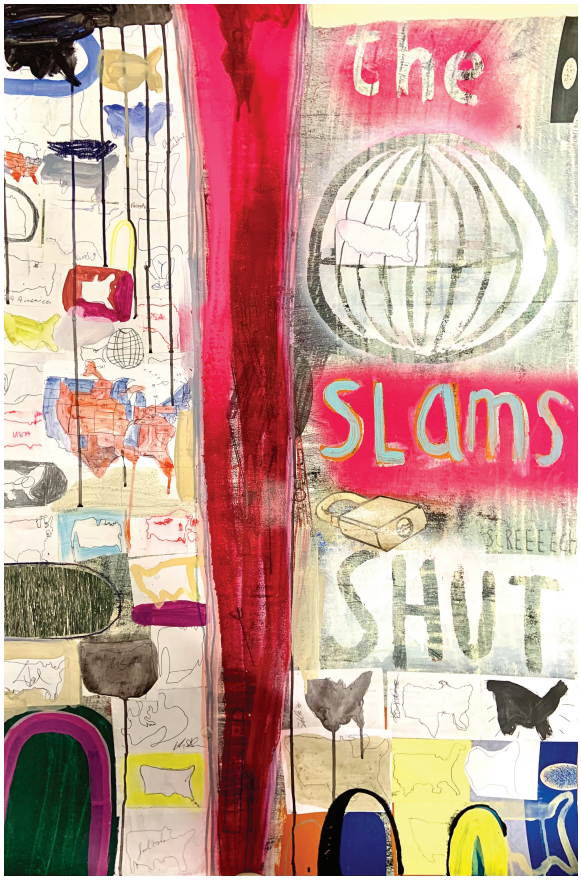
ARTNEO

1305 West 80th Street, Suite 016
Cleveland, Ohio 44102
artneo.org
216.227.9507

Magic Realism in Cleveland 1930-1960 opens Third Friday, May 21 and runs through August 28. Visit artneo.org for more details.

Maugans and Utter at HEDGE Gallery

by Hilary Gent



LEFT: Bad Form, Liz Maugans, print and mixed media, 2021. ABOVE: Breathing, Douglas Max Utter, oil on canvas, 2020.

AS WE LAUNCH into the "new normal" of summer 2021, HEDGE Gallery artists Liz Maugans and Douglas Max Utter present brand new work in an exhibition titled *Almost*REAL—paintings, printmaking and collaged drawings that examine heightened observation, sensitivity, expectation and the unbelievingness of our present time. They delve into the role of storytelling and explore how much of our experienced "reality" is really real.

Liz Maugans' recent work employs off-color puns and punch lines, and references cliches, wordplay, overheard banter, and graffiti tags. She continues to interpret the idea that word can be image and vice versa, balancing between pathos and wit in her earnest and brash mixed media paintings and collage prints. Maugans offers sympathy for the human quandary, making her cutting irony all the more sincere.

The mouse hole shape has been one that Maugans has fallen in love with, for its ever-shifting capacity to become a hill, an arch, a gravestone, or a portal of entry into a new way of thinking.

For Douglas Max Utter, the act of painting has focused on following threads in the complex web of images that surround us, whether we're sheltering in place or doing something stupid in public. Utter found himself doing what many of us did in 2020—bingeing television programs, and much of his recent imagery is taken from cell phone screen shots of shows he's watched. New characters emerging on the canvas are blending with other themes that have commonly influenced his work, such as the great motifs of Christian iconography and Western painting.

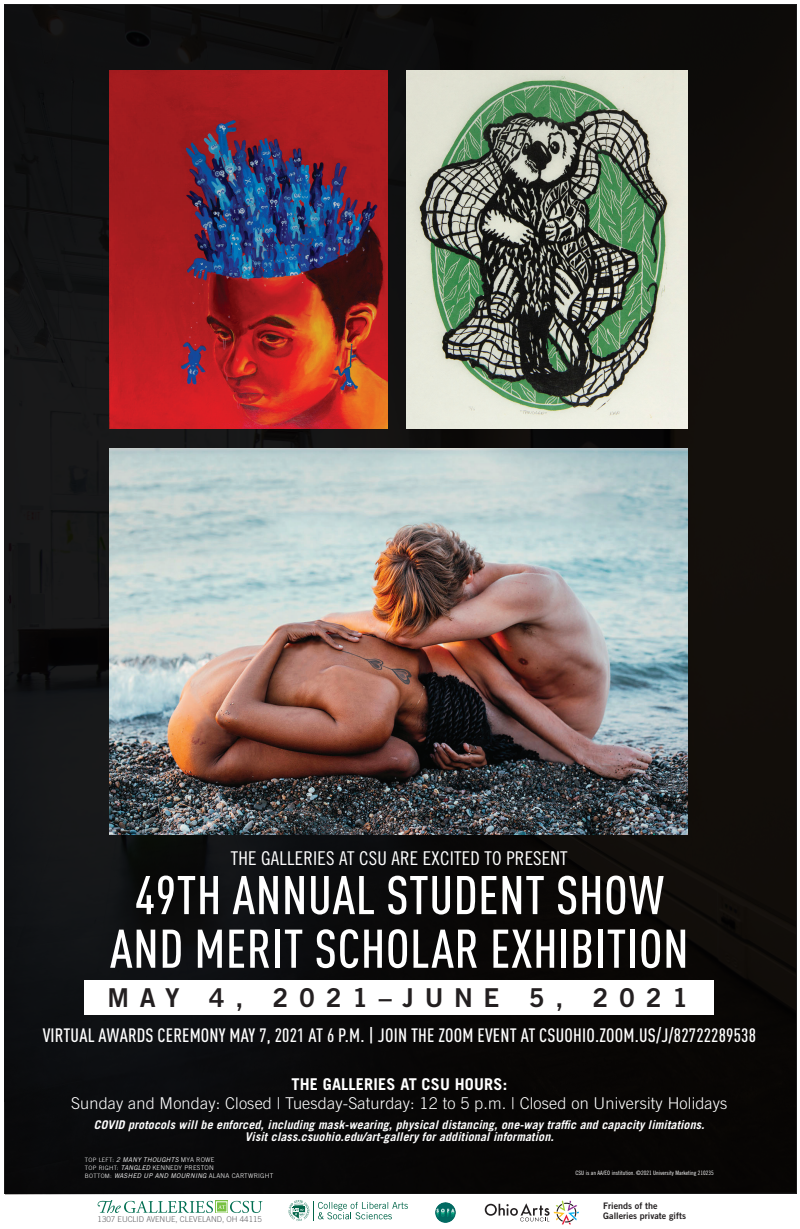
Utter is working in oil, and much of the work created during the shutdown of 2020 and 2021 explores different facets of a developing imaginative network and an emphasis on old stories. Utter's new paintings incorporate a lively color palette, and continue to draw from deep wells of history and spirituality—as he states, "in an attempt to make the present less evanescent, as it drinks from an older, greater spring."

HEDGE GALLERY

1300 West 78th Street, Suite 200
Cleveland, Ohio 44102
hedgeartgallery.com
Facebook: HEDGE Gallery
216.650.4201

49th Annual Student Art Show and *Merit Scholar Exhibition*

by Kendall C. Christian



ANNUAL JURIED STUDENT art shows are an important standard for academic art galleries. Cleveland State University students get real life experiences and a firsthand look into the professional world of art. For many, this is the first time their work is critiqued by outside judges who are not their professors or fellow students. They experience the joy of acceptance, as well as the sting of rejection. Both are extremely valuable life lessons.

The *49th Annual Student Art Show* features the work of CSU students and graduated 2020 students who missed the opportunity to show their art because of the pandemic. Items on display include painting, drawing, printmaking, photography, graphic design, video, animation, and sculpture. Many of the works are for sale. This year's show, in the South and Center Galleries, includes 81 works of art submitted by 43 CSU students.

The *Merit Scholar Exhibition,* in the North Gallery, features work by recipients of the CSU Art Department Merit Scholarships. This year's scholars are Kennedy Preston, Alana Cartwright, Stephanie Lopez, Mya Rowe and Dustin Hall. These talented merit scholars are fulfilling a scholarship requirement by presenting these five exhibitions.

Gallery viewing hours are Tuesday through Saturday from noon to 5 pm. The Galleries are closed on Sunday, Monday, and all CSU holidays.

THE GALLERIES AT CSU

1307 Euclid Avenue
Cleveland, Ohio 44115
class.csuohio.edu/art-gallery/art-gallery
216.687.2317

49TH ANNUAL STUDENT ART SHOW AND MERIT SCHOLAR EXHIBITION

MAY 4–JUNE 5

MERIT SCHOLAR AWARDS CEREMONY | 6PM FRIDAY, MAY 7

GALLERY HOURS | TUESDAY–SATURDAY 12:00–5:00PM, CLOSED SUNDAY AND MONDAY

EEPMOA Activities: Summer 2021

by Edward E. Parker Museum of Art Staff

IF YOU'RE FLIPPING through *CAN Journal*, you have a lot to be thankful for. If you were not directly affected by the COVID-19 pandemic, you know someone who was. We're nearly halfway through 2021, and a renewed sense of hope is gaining traction. Hopefully, the speedy development and administering of vaccines will slow down—and eventually eliminate—the transmission of the virus altogether. We would love to host a Collard Green Festival in 2022!

Extending our Black History celebration through April was a great idea. During the extension, an infinite depth of hidden talent, skill, and ingenuity was discovered and as a result, we were compelled to continue exploring lesser-known Black History facts. We will be dedicating on-site and online space to share what we found. This will include physical installations, posts to social media pages, and updates on our website: eepmoa.com.

With support from Cuyahoga Arts and Culture, we will be conducting a third installment of our Intergenerational Art program this summer. The program is scheduled to begin on Tuesday, June 22. Classes are scheduled to be held each Tuesday and Thursday evening from 6:00 to 8:00pm for six weeks, for a total of twelve classes. This program is free. All supplies will be provided. We can accommodate forty students. An exhibition will be held to display student work upon completion. An event flyer is currently circulating and is posted on clevelandartsevents.com.

EDWARD E. PARKER CREATIVE ARTS COMPLEX/ SNICKERFRITZ CULTURAL WORKSHOP FOR THE ARTS

13240 Euclid Avenue
East Cleveland, Ohio 44112
eepmoa.com
216.851.6910

Free, sculpture by Edward E. Parker.

Strengthening our Students, (S.O.S.), who we partner with regularly, will be conducting their annual Summer Camp from June 21 to July 30. They are also hosting an art competition for middle school and high school students, who will be asked to express artistically—draw, paint, video, rap, skit, dance, poetry—how COVID-19 has affected their lives. EEPMOA will represent one leg of the camp experience and will host the final exhibit for the art competition, which is supported by Cuyahoga Arts and Culture. Camp registration is necessary and seating is limited. For more information, call 216.965.7943.

Although our rotating Shinn House Gallery exhibitions have been postponed, Ed Parker is still reviewing prospective artwork for inclusion in future exhibits. Artists are encouraged to submit sample work and portfolios for consideration. We have been showcasing works via social media in the absence of these exhibits, and we are pleased with how well these posts have been received by friends and patrons.

Each Tuesday and Thursday evening, we offer free art classes for seniors from 6:00 to 8:00pm. Students are painting with acrylics and sculpting with clay. Note: Social distancing is practiced during all classes and face coverings are mandatory. Whether you are a beginner or have advanced skills, you are always welcome to join us. The museum is open Monday through Friday, from 10:00am to 3:00pm. Visitation outside of normal business hours will require an appointment with Edward Parker. Be kind, stay safe, and as always, "Think Art for Social Development!"

Authentic Surface: an Exhibition at the Mansfield Art Center

by George Whitten, Director

Installation view of *Authentic Surface* at Mansfield Art Center.

VISUAL AUTHENTICITY or visual truth in a work of art has changed in its manifestation over time. In the Renaissance, authenticity meant a fidelity to nature and the representational appearance of the figure, objects, landscape, and narrative. Even within the parameters of this expectation, artists' interpretations of veracity varied widely.

As photography and film provided increasingly comprehensive documentation and visual accuracy in the late nineteenth and early twentieth centuries, artists were given the freedom to explore other avenues of authenticity in their work. And visual truth was often explored in the very surfaces of works of art.

This surface became a place of encounter: a place where the artist encounters his or her own truth or identity. An artist's fascination and obsession with the media is expressed. This new surface was at times illusory, but more often than not, it was liberated from a descriptive or narrative function.

Artists often choose to return to and confront this surface again and again, because they seek their own authentic identity. And in that search a record of that exploration is charted, and a metaphor for that search emerges.

This exhibition presents the "truth" of surfaces. The work of the exhibiting artists is authentic in that the artworks do not pretend to become anything more than what they are. There is a genuine authenticity in the relationship between artistic media and the surface on which it resides. And perhaps as significantly, in the process of discovering that surface, something beautiful, astonishing, and lasting is created.

The exhibiting artists include John Donnelly and Joshua Eiskamp, painting; Joel O'Dorisio, glass; Erin Clarkson, printmaking; Todd Leech, ceramics; Carla Roesch, encaustics; David Sapp, drawings; Stephen Tomasko, photography; Stephen Yusko, sculpture; and Jennifer Whitten, beadwork sculpture.

Shush: Exploring Historic Treatment of Women through Porcelain Sculpture

by Kimberly Chapman

Kimberly Chapman, Bridled Women Series: Faint of Heart Helen (Detail)

IMAGINE . . . Shushing women with iron face bridles. Separating refugee mothers and daughters under the evil cloak of molestation and rape. Dressing your child in protective gear in defense of a school shooter. Or, grasping for household tools to protect yourself and your offspring from an alcoholic husband's rage.

Such are the perils of womanhood.

Kimberly Chapman's exhibition of 100 porcelain sculptures showcases a violent side of human nature. Through the female lens, her heavily-researched narratives call upon emotionally-charged sociopolitical issues. She uses the same sought-after material that kings, queens, and emperors craved for their elegant dinnerware and oversized ornamental vases. However, here the porcelain manifests a woman's worst nightmare.

Hauntingly eerie and delicate, Chapman keeps a predominately white palette emphasizing the clay's raw beauty with occasional flashes of molten gold or aged bronze. Some surfaces are marble smooth. Others are layered, fractured, or frosted like a cake.

A recent graduate of Cleveland Institute of Art, Chapman says she makes art to cast light on the injustices women and children have had and continue to confront. "We all know that throughout history, art has reflected its time. I like to think my sculptures provide a small window, a looking glass, to that effect."

MANSFIELD ART CENTER

700 Marion Avenue
Mansfield, Ohio 44906
mansfieldartcenter.org
419.756.1700

AUTHENTIC SURFACE | JUNE 27–JULY 25

SHUSH: KIMBERLY CHAPMAN PORCELAIN SCULPTURE | JUNE 27–JULY 25

BEST OF OHIO DESIGNER CRAFTSMEN | AUGUST 15–SEPTEMBER 12

MIKE WASEMANN PAINTING | AUGUST 15–SEPTEMBER 12

HOURS OF OPERATION ARE TUESDAY THROUGH FRIDAY 11AM-5PM, SATURDAY 10AM-4PM, AND SUNDAY 11AM-4PM. THE MAC IS CLOSED ON MONDAY.

In-Person Programs Return to the Morgan

by Morgan Conservatory Staff

THIS SUMMER the Morgan is continuing to host virtual workshops in papermaking, book arts, and printmaking. We are excited to bring back in-person workshops for local instructors and participants as well. Our studios are being set up to allow for social distancing, and they are waiting for you!

Last year our annual Artist in Residence exhibition was postponed. We are excited to present the work of our 2019 AIRs: Christi Birchfield, April Bleakney, Denise Bookwalter, Hong Hong, Winsome Jobling, Ann Marie Kennedy, Matt Liddle, Andrew Mancuso, Toby Millman, Claudio Orso, Ashley Pastore, Karen J. Revis, Lee Running, and Taro Takizawa. *This Moment: An Artist in Residence Exhibition* will be on view June 4 through July 17. Please visit our website for current gallery hours.

Museum of Creative Human Art (MoCHA) is taking over the Morgan's gallery July 30 through September 11, presenting *Cross Generations; bridging the gap of artists*. MoCHA sets its intentions on intergenerational connection as it plans to curate a show that brings multidisciplinary artists of different generations under one roof. "Relationships are the critical ingredient in well-being, particularly as we age."

THE MORGAN ART OF PAPERMAKING CONSERVATORY & EDUCATIONAL FOUNDATION

1754 East 47th Street
Cleveland, Ohio 44103
morganconservatory.org
216.361.9255

EXHIBITS

THIS MOMENT: AN ARTIST IN RESIDENCE EXHIBITION | JUNE 4–JULY 17

MOCHA-CROSS GENERATIONS; BRIDGING THE GAP OF ARTISTS | JULY 30–SEPTEMBER 11

WORKSHOPS

PAPER CUT PORTRAITS* | 6-8PM MAY 25 | JANELLE WASHINGTON

MEDIEVAL MANUSCRIPTS AND ILLUMINATED LETTERS | 10AM-4PM JUNE 5 | MADISON BENNETT

THE PHABULOUS PHOTO ALBUM* | 7-9PM JUNE 7 & 8 | ELISSA CAMPBELL

PAPER MARBLING AND COPTIC BINDING | 10AM-4PM JUNE 12 & 13 | JENNIFFER OMAITZ

GET TO KNOW YOUR TABLETOP PLATEN PRESS* | 6-8PM JUNE 14 | BRIDGET LEWIS

MOVING CIRCLES: VOLVELLES* | 6-8PM JUNE 22 | STEPHANIE WOLFF

BUTTERFLY WING PAPER | 10AM-4PM JUNE 26 & 27 | HANNAH O'HARE BENNETT

POKING FUN* | 6-8PM JUNE 28 | CANDACE HICKS

A SATISFACTION OF MOVABLE MECHANISMS* | 6-8PM JULY 6, 13, 20, & 27 | SHAWN SHEEHY

RELIEF FROM RELIEF: PAPERCASTING | 10AM-4PM JULY 10 & 11 | TOM BALBO

ENCAUSTIC ON PAPER* | 11AM-1PM JULY 14 | RADHA PANDEY

AFRICAN MARK MAKING ON PAPER AND FABRIC | 10AM-4PM JULY 17 & 18 | TONY WILLIAMS

MASU BOXES AND STORAGE BOOKS* | 5-8PM JULY 19 | AMANDA D'AMICO

CARP-E DIEM: FISH SKIN PROCESSING FOR BOOKBINDING | 10AM-4PM JULY 24 | ANDREW MANCUSO

SUMINIGASHI: THE ART OF JAPANESE MARBLING* | 5-8PM JULY 26 | LINH MY TRUONG

CALLIGRAPHY: ESSENTIAL HANDS* | 5-8PM AUGUST 2 & 9 | MADISON BENNETT

MINIATURE ZINES* | 5-8PM AUGUST 3 | EMILY POOR

NATURAL DYES ON PAPER | 10AM-4PM AUGUST 7 & 8 | MAGGIE LATHAM

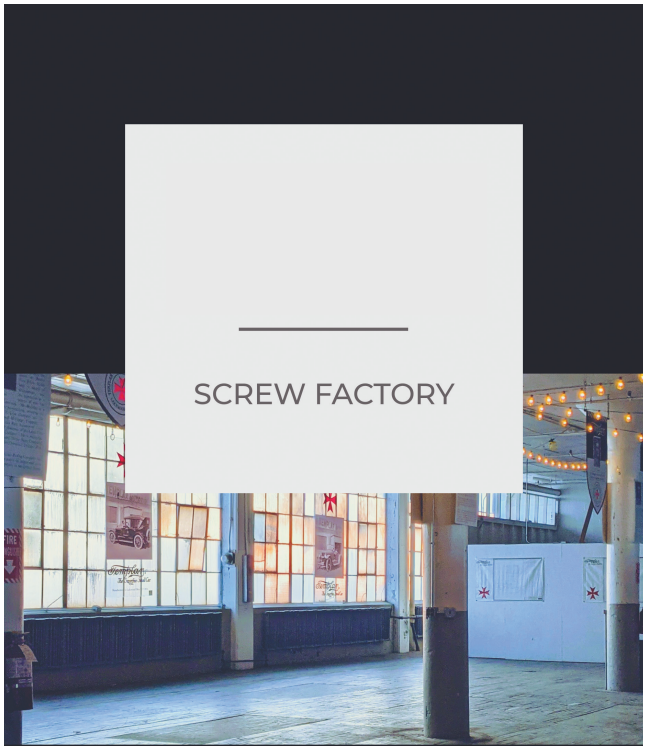
PULP AND PRINT: PAPERMAKING AT THE MORGAN | 10AM-4PM AUGUST 14 & 15 | ANNA TARAROVA

PULP AND PRINT: SCREENPRINTING ON HANDMADE PAPER AT ZYGOTE PRESS
11AM-4PM AUGUST 21 | ANNA TARAROVA

BOOK SCULPTURE FOR BEGINNERS* | 3-6PM AUGUST 23 | BOO PATERSON

POCHOIR EN PLEIN AIR | 10AM-4PM AUGUST 28 | BETH SHEEHAN

*denotes virtual workshop. All others in-person



FALL ART SHOW & OPEN STUDIOS

FRIDAY, OCTOBER 8 | 6PM - 10PM
SATURDAY, OCTOBER 9 | 10AM - 4PM

SCREW FACTORY
13000 ATHENS AVENUE, LAKEWOOD, OHIO 44107

A Thrilling Act: The Art of Anthony Eterovich (1916–2011)

MASSMU
MASSILLON MUSEUM

JUNE 12 THROUGH SEPTEMBER 26, 2021

RECEPTION:
JUNE 12 • 5:00–7:00 PM
TIMED TICKETS:
massmu.org/tickets

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Victory at Samothrace, 2006, Oil on Masonite, 24" x 43"

Artist Darius Steward to Unveil New Public Art in the Cleveland Public Library's Eastman Reading Garden

by LAND Studio staff

Darius Steward, left, with staff of Toledo-based Graphite Design and Build studio.

WHAT IF we physically carried the emotional pain, stress, and discomfort that we hold inside? Would we be better at relieving and working through that pain if everyone could see how much it was weighing us down? Cleveland artist Darius Steward uses the baggage we carry to inspire his creative works.

His latest piece and first sculpture project, titled *Baggage Claim, in Search of New Beginnings*, will be on display in the Cleveland Public Library's Eastman Reading Garden beginning in July. The sculptures will depict children carrying backpacks and holding flashlights. According to Steward, "This represents my children guiding me in my quest to remove the backpack of negative emotion and to be better, lighter, and more focused on change."

This project marks a new beginning for Steward. After a yearlong hiatus from the local art scene, *Baggage Claim* will kick off the next phase of Steward's career. "Sculpture has been on my mind for a while but there wasn't a chance to execute it," said Steward. "See Also is providing the opportunity for me to turn my vision into three-dimensional public art, learn new things, and expand my creative practice."

The installation will include child-sized sculptures on eighteen-inch risers placed throughout the garden. The sculptures will be fabricated by Toledo-based Graphite Design and Build and are designed in the likenesses of Steward's own children.

Baggage Claim is the twelfth installment in the See Also public art series. Each summer, LAND studio partners with Cleveland Public Library to bring innovative and thought-provoking works of art to the garden through the program. The exhibition will be on display from July through the fall. In addition, as a complement to his downtown work, Steward will design the initial installation on a new art wall that will be added to the exterior of the library's Harvard-Lee branch.

Steward is known for his figurative works on paper and for his public

Forms made from Darius Steward's images take shape in three dimensions at Graphite Design and Build studio.

outreach through murals. He was born in East Cleveland, received a bachelor's degree from the Cleveland Institute of Art, and obtained an MFA degree from the University of Delaware. His art has been displayed across the United States.

This project would not be possible without our partners. Thank you, Cleveland Public Library, for bringing See Also 2021 to life! Thanks also to Graphite Design and Build, for their creativity and innovation, and to the Char and Chuck Fowler Family, for continued funding of public art in downtown Cleveland.

PREVIOUS SEE ALSO INSTALLATIONS:

2020-Democracy: Reflect and Refract, Rose DeSiano Galjanic (Brooklyn, NY)

2019-Inner Circles: Cyril Lancelin (Lyon, France)

2018-Common Energy: Lauren Herzak-Bauman (Cleveland)

2017-Dialogue: Julia Jamrozik and Coryn Kempster (Buffalo, NY)

2016-#flockCLE: Cracking Art (Milan, Italy)

2015-Migration: Andréa Keys Connell (Richmond, VA)

2014-Drawing Lines: Ivan Juarez (Mexico City)

2013-The Reading Nest: Mark Reigelman (New York, NY)

2012-Figure/Ground: Scott Stibich (Cleveland)

2011-Power of the Pieces: Donald Black, Jr. (Cleveland)

2010-Watership Down: Jon Reed and Maier Yagod (Toronto, Ontario)

LAND STUDIO

1939 West 25th Street, Suite 200
Cleveland, Ohio 44113
216.621.5413
land-studio.org

Lots to Share, Plus Nuts and Bolts

by Laila Voss

THANKS to a very unexpected and amazing gift from the George Gund Foundation, Art House has been able to replace the HVAC system, a much-needed upgrade. This award will also help Art House make progress towards our campus vision and our work with other neighborhood organizations in finding ways to better support each other.

In late May, we're launching our first virtual *Annual Urban Bright Exhibition*, featuring current and past projects, as well as informal interviews with partnering schoolteachers and artists. You can find the link on our website.

We are continuing to work with MetroHealth to feature two more of our artists in their outpatient gallery.

Exciting plans to offer free outdoor and virtual summer camps are shaping up.

Additionally, in collaboration with Comité Mexicano de Cleveland, Mexican cultural tradition workshops will be provided.

We are very happy to announce that, as the summer unfolds, the Art House Creative Fusion artists Ana Quiroz and Hector Castellanos-Lara will be developing their projects with Northeast Ohio refugees.

Extravaganza Camp with Mark Yasenchack.

Last but not least, AECOM, an environmental design firm, developed an awesome green infrastructure plan for our future art park. They will be submitting the proposal to the Northeast Ohio Regional Sewer District in September.

ART HOUSE, INC.

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arthouseinc.org
216.398.8556

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7-8:30PM THURSDAY, AUGUST 19

Faculty & Staff Exhibition Honors Ursuline Legacy

by Ursuline College Staff

ROBERT MULLER

Installation view at the Florence O'Donnell Wasmer Gallery at Ursuline College.

HONORING the past while celebrating the present is a hot topic lately at Ursuline College. The liberal arts college in Pepper Pike celebrates its sesquicentennial this year, starting with a show in its Florence O'Donnell Wasmer Gallery, *Legacy: The 2021 Ursuline College Staff and Faculty Exhibition*.

With a range of artwork including photography, painting, drawing, and sculpture, this exhibition showcases the work of current faculty and staff, while acknowledging the legacy of the artists, educators, and thinkers who came before them.

In 1978, the late Sister Kathleen Burke, OSU, PhD, then co-director of the college's art department, proposed an art gallery on campus to showcase student and faculty work and the work of local, national, and international artists. The proposal was approved and financed primarily by the Wasmer family, specifically John C. and Florence O'Donnell Wasmer. The late Peter van Dijk, celebrated architect of the college's original buildings, designed the original Wasmer Gallery, which opened in October 1980.

"In 2020, the gallery quietly reached its 40th anniversary. We also moved the gallery to our beautiful, new contemporary location, designed by Bialosky Architects, in our Mullen Building," said Anna Arnold, gallery director. "We were unable to celebrate all that because of COVID-19 restrictions."

With vaccination rates rising and numerous safety measures in place, the gallery will be open this summer, by appointment, three afternoons a week.

Arnold, an acclaimed artist who earned a BFA at Cleveland Institute of Art and an MA in Education at Case Western Reserve University, is excited to show new works. "We invite the public to schedule an appointment to view the immense talent of our community This exhibition offers an opportunity for the Ursuline faculty and staff to display their personal work that they've been diligently creating in their private studios. This community of artists not only teach and work behind the scenes here, but also actively sharpen and expand their critical thinking, knowledge, and skills through their artistic practices."

To schedule an appointment and receive detailed directions to the gallery, contact Arnold at aarnold@ursuline.edu. For a virtual experience, the exhibition will also be on view on the college's Flickr site starting June 11 at flickr.com/photos/ursulinecollege/albums.

The fall exhibit will be *ReFuge: The Last Days of Wonder*, an immersive, interactive mixed media experience.

FLORENCE O'DONNELL WASMER GALLERY URSULINE COLLEGE

2550 Lander Road
Pepper Pike, Ohio 44124
ursuline.edu/wasmergallery
aarnold@ursuline.edu
440.646.8121

LEGACY: THE 2021 URSULINE COLLEGE STAFF & FACULTY EXHIBITION

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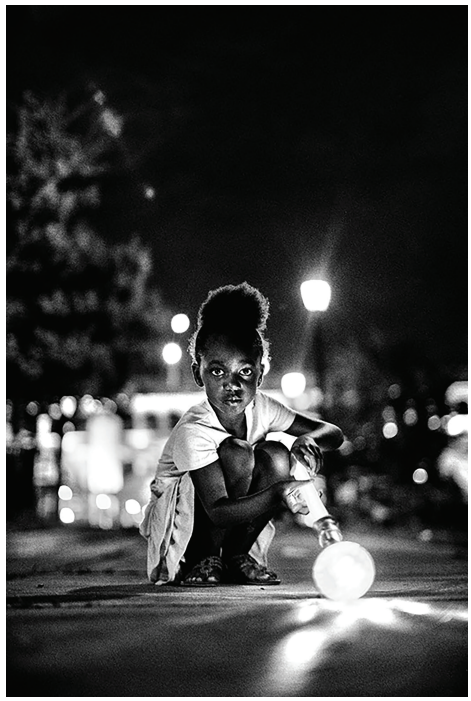
Check the website for any changes in hours.

Bonfoey Gallery Presents *FOCUS*, an Exhibition of Six Photographers

by Emily Rowlett

Christopher Pekoc, 9 Planets.



Keeper of Light, photo by Donald Black.

BONFOEY Gallery opened *FOCUS* on May 1; it will run through June 30 in conjunction with the 2021 Cleveland Photo Fest. The exhibition features the work of six photographers: Donald Black, Abe Frajndlich, Amanda King, Jeannette Palsa, Christopher Pekoc, and Garie Waltzer.

FOCUS presents a carefully curated collection of photographs, each with its own individual focus, that together bring attention to the diverse interpretations of a single medium.

While the work of each artist stands strongly on the grounds of their individual success, when placed in the same space the work creates a powerful movement of photographic vision—a vision that differs in each individual work, but collectively represents the concept of focus.

Focus—defined as a central point of attraction, attention, or activity—is not limited by scope nor quantity. It can be interpreted narrowly or broadly as one sees fit. For this exhibition, what started as an interest in portraiture expanded as we began to ask ourselves: how can the focus of a photograph affect the way we view the work? And how is the focus of a photograph influenced by the experience of the person behind the camera?

These six photographers come from widely different backgrounds with experiences and perspectives that allow them to use their voices in unique ways—all through the medium of photography.

For example, Donald Black cites "the experience of being black" as an inspiration for his work. He uses photography as a means of reflecting on his experience. Similarly, Amanda King explores Black subjectivity in her work, also using her personal experience to create images that serve as a call to action, advocating for racial equity and justice in both the arts and society at large.

Garie Waltzer creates her photographic work through her travels. She captures the cultural landscapes of places that host the experiences of others. Whereas, Jeannette Palsa often draws her inspiration from the work of those she admires. She finds shared passions with artists that consider photography a language.

Abe Frajndlich's photographs show the experiences of those in front of the camera, providing a glimpse at the enigmatic personalities of his often-famous subjects. Lastly, Chris Pekoc's photographic collages "transform our usual sense of the beautiful to include the strange, the disturbing, and the mysterious" (Dana Gioia). Chris draws from both his experiences and imagination to achieve such a stark juxtaposition.

Visit Bonfoey Gallery to see the work of these six artists in *FOCUS* through June 30.

THE BONFOEY GALLERY

1710 Euclid Avenue
Cleveland, Ohio 44115
gallery@bonfoey.com
bonfoey.com
216.621.0178

For more information, please visit bonfoey.com or contact the Bonfoey Gallery at 216.621.0178 or gallery@bonfoey.com.

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TRANSFORMER STATION

cma.org

THE CLEVELAND MUSEUM OF ART

Black Family: The Myth of the Missing Black Father, 2019. Antwoine Washington (American, b. 1980). Acrylic on canvas; 24 x 30 in. Collection of the artist. Image © Antwoine Washington

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No Woman Is An Island by Jeff Curtis

THIS JUNE, we are excited to present *No Woman Is An Island: Works by Da'Shaunae Marisa Jackson*. Jackson, a Cleveland Foundation Minority Arts and Education Fund grant recipient, was a fellow at the Cleveland Print Room in 2020. This exhibition will be featured on our website beginning Friday, June 4, and in our gallery with scheduled visits available starting Saturday, June 5.

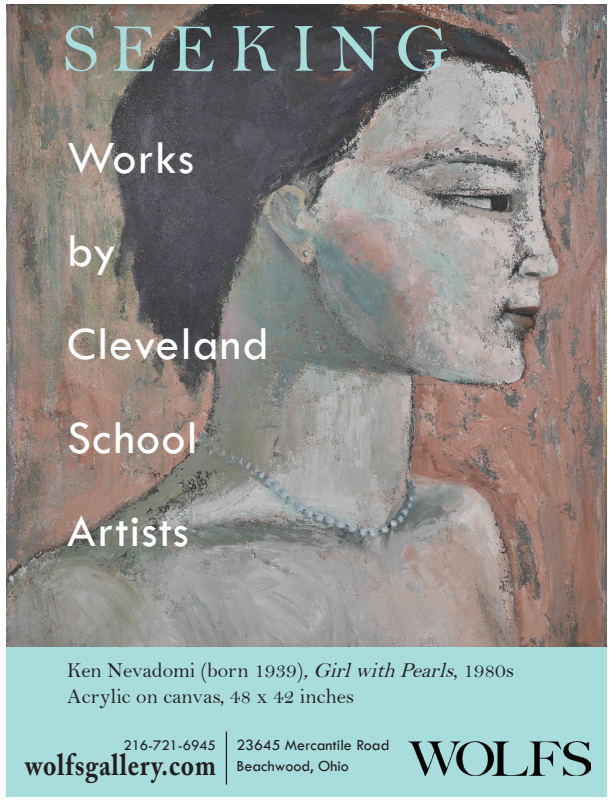
Having dealt with her mother's death from cancer last year at age 49, Jackson writes in her artist statement: "African Americans have the highest death rate and shortest survival of any racial and ethnic group in the US for most cancers. This project is here to take a deeper look into the connection of how diet, mental health, & socioeconomics play a factor in the destruction of African American health in a systemically oppressive society."

As we did last year, our annual national juried exhibition, the *Peer Show,* will once again be shown entirely online. The digital gallery featuring up to fifty artworks of all mediums from across the country will go live on our website, Friday, July 2. This year, the show will be juried by Courtenay A. Barton of The Cleveland Foundation; Peter J. Cohen, a New York-based collector of snapshots and vernacular photography; and Andrea Gyorody, a curator at the Allen Memorial Art Museum at Oberlin College. Along with cash prizes in six categories, the winners of Best in Show and the Director's Award will also win a joint exhibition at the Cleveland Print Room in 2022.

CLEVELAND PRINT ROOM
ArtCraft Building
2550 Superior Avenue
Cleveland, Ohio 44114
clevelandprintroom.com
216.802.9441

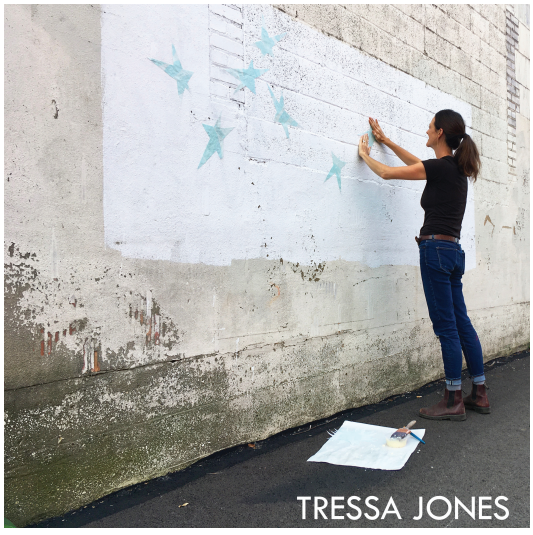
NO WOMAN IS AN ISLAND: WORKS BY DA'SHAUNAE MARISA JACKSON
5PM FRIDAY, JUNE 4
Schedule an in-person viewing at clevelandprintroom.com.

2021 NATIONAL JURIED EXHIBITION: THE PEER SHOW | 5PM FRIDAY, JULY 2
On view at clevelandprintroom.com.



Zygote's Virtual Programming Continues

by Brittany Mariel Hudak


TRESSA JONES

ANNA TARAROVA

SINCE THE BEGINNING of the pandemic, Zygote has been closed to the general public, but that hasn't stopped our team from offering a wide variety of virtual printmaking programs. In addition to two online exhibitions, we have offered group classes, and Pay-What-You-Can Programs featuring printmakers at work, on Zoom.

We are also continuing our partnership with the Cuyahoga County Public Library, where this summer we will offer a number of free virtual workshops for children in first through sixth grade. These summer STEAM workshops will feature printmaking lessons led by a Zygote instructor, using common household items. You can find out more about the STEAM workshops, including dates and times, by searching the events at cuyahogapubliclibrary.org.

One of the best things about virtual programming is working with artists who aren't necessarily based in Northeast Ohio. For example, our upcoming street art virtual workshop will be taught by Tressa Jones, an artist and printmaker currently based in Pittsburgh. An adjunct professor of design at LaRoche University, Tressa also manages the printmaking studios at the Pittsburgh Center for Arts & Media. For this two-part virtual workshop, she will introduce students to print-media approaches to street art. The class will begin with a survey of street art and public art campaigns and then discuss specific printmaking techniques, as well as ethics regarding expression through street art. With this new knowledge as inspiration, the class will go into their own neighborhoods to look at and photograph street art. In the second class, students will be encouraged to share what they found and also to learn how to make wheat paste (details below).

As this issue went to print, Zygote does have the very first in-person class on the schedule since early 2020—subject to change, so please check our website for the latest information. Pulp and Print, a joint workshop with the Morgan Art of Papermaking, will be taught by Zygote's new shop manager, Anna Tararova. Students will meet at the Morgan on Saturday and Sunday, August 14 and 15, to learn every step of the papermaking process; and on the following Saturday, August 21, the class will meet at Zygote to learn the process of screen printing. Students will be able to print text, patterns, photographs, and illustrations on their very own handmade papers.

For more information about these and other upcoming programs, please visit zygotepress.com.

ZYGOTE PRESS

1410 East 30th Street
Cleveland, Ohio 44114
zygotepress.com
216.621.2900

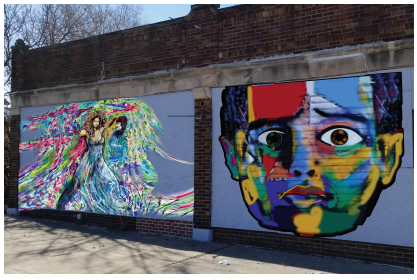
STREET ART VIRTUAL WORKSHOP | NOON-1:30PM SATURDAYS, JUNE 5 & 12
INSTRUCTOR: TRESSA JONES ON ZOOM

PAY-WHAT-YOU-CAN ARTIST TALK WITH OSMAN SWIMR MUHAMMED
PREMIERES 6PM FRIDAY, JUNE 25 ON ZYGOTE'S YOUTUBE CHANNEL

PULP AND PRINT: SCREENPRINTING ON HANDMADE PAPER—JOINT WORKSHOPS WITH THE MORGAN | PAPERMAKING: 10AM-4PM SATURDAY & SUNDAY, AUGUST 14 & 15 AT THE MORGAN AND SCREENPRINTING: 11AM-2PM SATURDAY, AUGUST 21 AT ZYGOTE PRESS | INSTRUCTOR: ANNA TARAROVA

La Cosecha Galeria Arts & Culture Space: Mural & Patio Project

by Will "Topiltzin" Sanchez, Owner/Artist/Activist



Mural at La Cosecha Galeria's new location, facing Pearl Road.

MURAL & PATIO PROJECT

A mural is being created for the north wall of our building facing Pearl Road. It is no secret: murals make our neighborhoods beautiful! They add color to building walls and streets that would otherwise go unnoticed, which is a treat for locals and tourists alike. Murals attract new local businesses, help bring customers to pre-existing locations, and boost the economy of an area. We will design a visual art mural outline and base background, then welcome the community to come and enjoy the garden atmosphere as we bring the vibrant colors to life.

A mural is any piece of artwork painted or applied directly on a wall, ceiling, or other permanent surface. A distinguishing characteristic of mural painting is that the architectural elements of the given space are harmoniously incorporated into the picture. Art impacts us by allowing the freedom to express ourselves. Seeing art and collaborating with artists helps people understand the role of creativity in the world.

FIRST SATURDAY EVERY MONTH

La Cosecha Galeria and The Headshop are not simply retail outlets, but our creative mirrors. We plan to reach another level of celebration of local artisans and entrepreneurs in 2021. With a rolling call for artists/craftsmen/makers, we are proud to welcome everyone to our First Saturday Art Opening Nights, featuring an amazingly talented diversity of people the First Saturday of every month, with viewings open to the public during hours of operation.

LAST SATURDAY EVERY MONTH

The LCG Creative Café introduces its Open Mic Night, "Higher Verse", featuring amazingly talented artists the Last Saturday of every month. Signup begins at 6:00pm; show starts at 7:00pm. Open call: musicians, poets, magicians, and comics—everybody welcomed! An audience vote determines the prizewinner.

CREATIVE STUDIO WORKSHOPS

Knowing how to think empowers you far beyond those who know only what to think.

Have you ever wanted to nurture your creative side? Learn the basics of graphic design, painting in different mediums, or creative DIY projects? Now you can. At your time, at your pace, you design your class. We will provide Creative Studio Workshops on Sunday through Friday at 6:00pm, with a different subject daily and a new project weekly. We also have private lessons or specific project-oriented consultations.

TOPILTZIN LIVE

As we survey the landscape for the future in the arts community, many artists and arts organizations may not survive, nor will we go back to how things operated previously. The choice becomes simple: either spend our time as artists making a living or making art live for us.

Please join me on my personal journey every Sunday at noon, while I tackle a variety of creative outlets such as painting, poetry, journalism, creative writing, graphic design, and many DIY projects, highlighting the chaotic analytical process for finding inspiration—all while discussing important artist life topics, such as mental processes and the entrepreneurial aspects: documentation, proposal or grant writing, strategic planning, research, and funding.

La Cosecha Galeria, a well-publicized art gallery owned by artist Will "Topiltzin" Sanchez which has welcomed artists to develop since 2001, has high hopes for this new business venture: the art gallery and a second location for The Headshop boutique, with an added worldly café environment in The Creative Café.

LA COSECHA GALERIA
THE HEADSHOP NEW CAFÉ

4490 Pearl Road
Cleveland, Ohio 44109
lacosechagaleria.com
headshop216.com
lacosechagaleria@aol.com
216.385.9545

FIRST SATURDAY | MONTHLY ART OPENING

CREATIVE STUDIO WORKSHOPS | 6PM SUNDAY THROUGH FRIDAY SCHEDULE

TOPILTZIN LIVE | VIRTUAL SHOW WITH CREATIVE INDUSTRY INSIGHT
12PM SUNDAY

LAST SATURDAY | HIGHER VERSE OPEN MIC NIGHT | 6PM

HOURS OF OPERATION: MONDAY THROUGH SATURDAY FROM 6AM TO 8PM

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Anthony Van Rooy *Select Works 1994-2020* at 818 Studios in Tremont

by Barbara Merritt

Anthony Van Rooy, Ghost Island, 2010.

Anthony Van Rooy, White Rabbit, 2010.

PHOTOGRAPHER Barbara Merritt opened 818 Studios in 2018 in the historic Tremont neighborhood as a photography studio, with an additional desire to showcase the work of local and national artists. Perched above the iconic Fahrenheit restaurant, 818 Studio's early shows included three featured artists: Barbara Merritt, multi-media artist Rebecca Yody, and painter Anthony Van Rooy.

Van Rooy is back with a newly-curated body of work that spans his painting career from 1994 to 2020. This show encompasses the trajectory of his artistic stylings, and includes many never-before-seen pieces. *Select Works 1994-2020* can be viewed by appointment through June 15 (see below for details), or online at merrittphoto.com/van-rooy.

Van Rooy is a native Clevelander. He is a graduate of St. Edward High School and Cleveland State University. He has been consistently working at his art over the past decades, but not consistently showing it. Visiting 818 Studios provides an opportunity to see the work of one of Cleveland's most prolific painters.

In speaking of past shows at 818, Van Rooy states: "*Chaotic Balance vs Temptation* is the story of my life, I started out in 1993 with a show titled *The Seduction of Temptation*, which was basically my spin on apocalyptic times. It begins with the first bite and follows through to where that leads; towards revelations and the things that one might have to do to eat. *Select Works* is an overview of this theme, how it progressed, and my interpretation of life as it continues."

As for his influences, he said they are the human figure, fashion, design, magic, religion and "things that don't make sense to humans." He added that two of the themes in the show—The Circus Fun Bag and the Magic Lantern—are symbols that embody temptation. "Everything is in the fun bag and be careful what you wish for hence Another Bad Wish. Temptation causes chaos. Balance keeps you in the game. I like to put both sides of life in my paintings," he said.

When the pandemic started, 818 Studios quickly adapted to hold an online foray to support local artists who were affected by the closing of galleries, cafes, and all the walls throughout Tremont that would display and sell their work. 818 Studios has also held shows where guests can sign up online to view the art in person privately and safely.

Message the studio at 818studiostremont@gmail.com to set up a gallery visit. You can also view the collection online at merrittphoto.com/vanrooy.

818 STUDIOS

818 Jefferson Avenue
Cleveland, Ohio 44113
merrittphoto.com/818studios.html for viewing reservation
Free admission

ANTHONY VAN ROOY: *CHAOTIC BALANCE VS TEMPTATION*, SELECT WORKS 1994-2020

THROUGH JUNE 15

Walkabout Tremont features art, fashion, music, food, drink and entertainment the second Friday of each month throughout Tremont from 5 to 10pm. Unfortunately, due to the pandemic, Walkabout Tremont remains on hold, planning for a soft restart in July. There are still plenty of opportunities to see art and experience what Tremont has to offer. Visit ExperienceTremont.com for more information.

JOHN CHANG:
In Ink—
Transformation
of Calligraphy

JUNE 26–AUGUST 11, 2021

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AAWR: LGBTQ History Is Our History

by Megan Alves

Chuck Fischer, Pride- CLE, Mixed media assemblage.

LGBTQ history is our history, and the story of the community is the story of our region. Behind the jubilant parades and rainbow flags which blossom on front porches in June is a proud population who work, live, and love in Northeast Ohio, and contribute mightily to its rich visual culture.

This August, the Artists Archives of the Western Reserve will present *CONVERGE*: a massive exhibition documenting the work and sharing the stories of over sixty LGBTQ+ artists of all ages, identifications, and backgrounds, who are creating in nearly every conceivable media. Overseen by Kelly Pontoni, the diverse curatorial team includes Sam Butler (video/digital arts), Tony Williams (textiles/paper), and Mark Yasenchack (ceramics), with curatorial assistance provided by Mary Proctor.

In a sense, Chief Curator Kelly Pontoni's entire life has informed this exhibition. Pontoni, a printmaker and painter who identifies as lesbian, is a recent graduate from Cleveland Institute of Art, where the show germinated from her senior thesis. As a nontraditional student in her late forties, Pontoni found herself surrounded by a generation of LGBTQ+ students who felt somehow unfamiliar to her. "I wondered where I as a lesbian fit into an increasingly non-binary world," Pontoni explains. "Instead of holing up in my comfort zone, I got curious. I asked questions, but most importantly I was willing to *listen*… so over many, MANY shared conversations and cups of coffee, I gained perspective." Like Pontoni's café conversations, *CONVERGE* was conceived "to open people's minds, to facilitate real dialog about why pronouns matter, how trans rights ARE human rights, and how each unique identity can hold space in our big, beautiful community."

The exhibition was also created to steward the overlooked and neglected history of a criminally marginalized people. "During my conversations with students, I noticed huge gaps in their understanding

Kelly Pontoni, Forever In Transition, Screen prints on Rives BFK paper, 12 X 8 feet.

of LGBTQ history, particularly concerning the HIV/AIDS epidemic." Pontoni, whose own father died from AIDS in 1979, recalls, "There was a time when people in our own community were attending funerals every weekend. An entire generation of gay men were wiped out…. And no-one seemed to care because it was viewed as a disease of *immorality*." *CONVERGE* will tell their stories too, and at a moment when we find ourselves surrounded by the stark realities of a new global pandemic—one which has already seen radically different outcomes from its predecessor. "How many more humans would be alive today," Pontoni reflects, "if we had spent *half* the resources on solving the AIDS epidemic as we did on COVID-19?"

CONVERGE also marks the first time that the contributions of regional LGBTQ artists have been documented to any great extent. AAWR Executive Director Mindy Tousley describes, "It is our hope that holding this exhibition, producing a catalog, recording the artists' oral histories, and supporting their stories in a series of virtual programs will begin the process of historical documentation, and add to valuable insight addressing the extent of the contributions of our LGBTQ artists. This effort is precisely in keeping with the mission of the Archives, which is to actively document and promote the visual culture of Northeast Ohio."

Held in partnership with The LGBTQ Center of Greater Cleveland, Lake Erie College, and Cleveland MetroHealth, *CONVERGE* will span four exhibition spaces, each featuring a unique thematic exploration of the LGBTQ experience, including protest, pride, transformation, and celebration. Tousley explains, "We feel the partner venues, one educational, one medical, one community, and one devoted to the arts, spread across a geographic area both urban and suburban, will provide us with a diverse audience in terms of viewers."

Of particular note, Cleveland MetroHealth Medical Center has planned its bi-annual exhibition of the National AIDS Quilt, which will feature squares honoring the lives of those who died from the disease in Northeast Ohio, to coincide with *CONVERGE*. Each venue will host a reception to celebrate the exhibition, as well as create dynamic programming to serve and engage their communities.

CONVERGE will open on Thursday, August 26, and be on view across the region until October 16. Please visit artistsarchives.org for additional details as they unfold.

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CONVERGE | AUGUST 26–OCTOBER 16
OPENING RECEPTION: THURSDAY, AUGUST 26 TIME/LOCATION TBA

ART BITES–ART IN CONTEXT: HOW QUEER ART CHANGED AMERICA
SEPTEMBER 2021 DATE TBA

Cleveland Arts Prize Celebrates Greatness in the Garden

by the CAP Past Masters Committee

Poppy Inkwell attributed to Clara Wolcott Driscoll, Tiffany Studios. (The Cleveland Museum of Art, Bequest of Charles Maurer 2018.289)

CLEVELAND ARTS PRIZE celebrated its sixtieth anniversary in 2020 with a new project—Past Masters: Standing on the Shoulders of Giants. On June 24, an outdoor garden party will kick off year-long programming designed to honor sixty legendary, and in some cases under-recognized, Cleveland artists of national and international stature, who made remarkable contributions in their arts disciplines years before CAP was founded (1960).

The Past Masters project was originally conceived over a year ago by Emeritus Trustee and 1986 CAP winner Dennis Dooley, who continues to spearhead the extensive research for each individual and serves as the project's co-lead along with Dennis Barrie, a member of CAP's Leadership Council and a 2012 CAP recipient. According to CAP's interim executive director, Aseelah Shareef, "These Cleveland artists are the giants upon whose shoulders our sixty years of CAP prize winners stand. The Past Masters project allows CAP to deliver meaningful community programming that will educate and inspire our future generations while deepening community connections."

A few of these native sons and daughters to be celebrated at the party in June are painter Roy Lichtenstein, the seminal genius of pop art; Langston Hughes, an African American poet, novelist, fiction writer and playwright who played an integral role in the Harlem Renaissance; beloved actors Dorothy Dandridge, the first African American film star to be nominated for a Best Actress Academy Award, and Margaret Hamilton, best known for her role as the Wicked Witch in *The Wizard of Oz*; Oscar-, Golden Globe- and Emmy-winning actor and director Paul Newman; actor and original king of stand-up Bob Hope; Howard Swanson, an African American composer who graduated from Cleveland Institute of Music, best known for his art songs based on the poetry of Langston Hughes; architect Frank Walker, whose majestic architecture includes Hope Memorial Bridge and Stone Guardians of Transportation, Cleveland Public Library, Federal Reserve Bank, Public Auditorium, St. Paul's Episcopal Church and Municipal Stadium; Cleveland Institute of Art alumna and designer Clara Wolcott Driscoll, who was head of the Tiffany Studios Women's Glass Cutting Department and responsible for many of the highly-coveted Tiffany lamp designs,

Swanson's settings of Langston Hughes poems were sung at the White House by Leontyne Price for Jimmy and Rosalyn Carter. (Fair use image used courtesy of Maurice Seymour, Center for Black Music, Columbia College, Chicago)

as well as the magnificent stained glass windows in Wade Chapel at Lakeview Cemetery.

The June garden party—also to be streamed in virtual format—will be, in effect, a "sneak preview" of the year-long celebration and will feature several performances honoring these Past Masters. The full list of honorees and their accomplishments is available at PastMastersProject.org, a dedicated website launched on May 1.

Sponsorship and ticket information can be found on our website. CAP plans to continue its Past Masters programming throughout 2022 to coincide with the 225th anniversary celebration of Cleveland's founding, which is taking place next year due to the pandemic.

"The Cleveland Arts Prize," according to CAP Board Chair Howard J. Freedman, "has an important role to play going forward in time, building the profile of our community as a preeminent center of arts activity nationally and worldwide. By publicly honoring the artists and arts community leaders of Northeast Ohio, Cleveland Arts Prize will continue to grow awareness of the importance of Cleveland to the Arts and to reward and incentivize activity that makes Cleveland ever more important as an arts capital. The recognition of the city's—and region's—glorious past, we believe, will add to that luster, and remind us all of the important contributions of the city's proud ethnic communities to our rich cultural life and reputation."

ABOUT CLEVELAND ARTS PRIZE

The Cleveland Arts Prize (CAP), founded by the Women's City Club of Cleveland in 1960, is the oldest award of its kind in the United States. The Prize is a testament to the standard of excellence and quality of artists in Northeast Ohio. In addition to artists, the Cleveland Arts Prize honors individuals and organizations that have expanded the role of the arts in the community. Since its inception, CAP has honored over 350 artists and arts leaders.

For more information, visit clevelandartsprize.org.

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CIA

Excitement Surrounds Burns' Role as Juror for CIA 2021 *Alumni Exhibition*

by Kristen Mott

The 2019 *Alumni Exhibition* at CIA's Reinberger Gallery.

EMILY CAROL BURNS is driven by curiosity.

An inquisitive spirit is what inspired her to pursue fine arts degrees in both painting and graphic design. It's also what piqued her interest in serving as juror for the Cleveland Institute of Art's 2021 *Alumni Exhibition*, which will be on view from June 4 to August 13 in the Reinberger Gallery.

"The work I've seen in past CIA exhibitions has been incredibly strong," Burns says. "I'm particularly excited to be part of the conversation of this group of artists who are making really impressive and important work."

Burns is the founding editor of *Maake Magazine*, an independent artist-run publication, and is an assistant professor at The Pennsylvania State University. She has experience curating a range of visual art from emerging artists. She's also a multidisciplinary artist, which will inform her perspective as *Alumni Exhibition* juror.

"Because Emily has such a well-rounded practice, she's able to look at a wide breadth of bodies of work and make this an interesting show that has a lot of diversity," says Nikki Woods, director of CIA's Reinberger Gallery.

The *Alumni Exhibition* was born out of a desire to engage more thoughtfully with CIA grads and allow them to showcase their artwork.

"The show serves as a way to provide alumni with a real exhibition opportunity," Woods says. "They can get their work shown at the institution where they initially learned about their practices. It also provides a professional opportunity with jurors of real clout."

The *Alumni Exhibition* is a much-anticipated show throughout Greater Cleveland, says Lauralee Hutson, CIA Alumni Council president. Seeing it offers an opportunity to learn more about the college and its influence on the artistic vocabulary of the region.

Hutson looks forward to Burns' involvement in this year's show.

"I'm excited about the perspective Emily brings to jurying from her own background as a maker and designer," Hutson says. "Her breadth of experience is certain to produce a well-informed selection of work to present in a dynamic exhibit of contemporary art created by CIA alumni."

Burns predicts there will be "some really stunning pieces" in the exhibition. As an artist, she's drawn to work that begs her to look deeper.

Previous Burns-curated exhibitions have centered on visual art. With submissions from both artists and designers for the CIA show, she is excited to mix a variety of media in an exhibition format.

"Many of these artists will likely be new to me, so I haven't seen their work before. That to me is exciting—breaking out of your circle and getting to experience something you haven't before," Burns says.

CLEVELAND INSTITUTE OF ART

11610 Euclid Avenue
Cleveland, Ohio 44106
cia.edu
800.223.4700

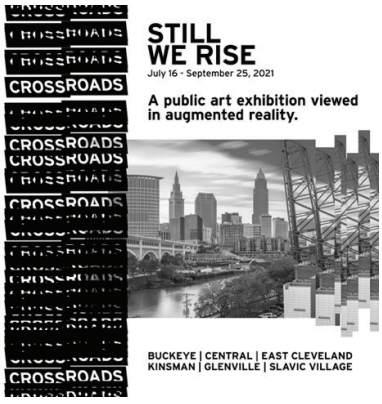
ALUMNI EXHIBITION | JUNE 4–AUGUST 13

Visit cia.edu/exhibitions for the most current CIA/Reinberger Gallery visitor policy and for updates regarding a potential opening reception or related public programming.

Crossroads: *Still We Rise* at The Sculpture Center and on Twelve Outdoor Sites

by Robin Robinson

LAWRENCE BAKER | DONALD BLACK, JR. | MARCUS BRATHWAITE | GWEN GARTH
AMANDA KING | HILTON MURRAY | ED PARKER | SHANI RICHARDS
VINCE ROBINSON | CHARMAINE SPENCER | GINA WASHINGTON GARY WILLIAMS



THE CITY OF CLEVELAND and the metropolitan areas it anchors have a long history of racial exclusion and segregation. To this day, Cleveland remains racially segregated, with most of the Black population clustered in the eastern side. Compared to the rest of the country's 100 largest metro areas, Cleveland ranks 98th in racial inclusion, with massive gaps in earnings, poverty, and employment.[1]

While redlining was banned more than fifty years ago, the effects of it are still felt today. Many people have been systematically left behind in neighborhoods because of this unethical policy.

"Success is to be measured not so much by the position that one has reached in life as by the obstacles which he has overcome while trying to succeed." Booker T. Washington

Crossroads is Cleveland's first-ever augmented reality experience, showcasing artworks by twelve Black Cleveland-based artists in collaboration with twelve proud, predominately Black Cleveland neighborhoods. Each artist is commissioned to create a work of art that is informed by a site of political, cultural, or historical significance and the neighborhood residents. The collective experience of all twelve artists, their work, and the voices of their neighborhoods will be amplified in an augmented reality exhibition in The Sculpture Center galleries and outdoors on site. The artwork will be viewable for free using a smartphone or tablet. The resilience and fortitude of the communities and artists are reflected in the exhibition title *Still We Rise*, and will most certainly spark conversations affecting our lives and communities.

The Sculpture Center initiated Crossroads as a unique art experience that utilizes immersive technology to connect artists, their artwork, and our communities around issues of national importance. As curator I envisioned Crossroads to expand the perceptions and expectations the media, politicians, and the uninformed have of East Side residents and their communities. I chose to focus on six communities that have faced the aftermath of discriminatory government planning and racially-biased foreclosure schemes. These resilient communities are more than their perceived symbols of urban blight: these neighborhoods are full of history, culture and home-grown activists born of necessity. I am honored to share these East Side gems to the public via the twelve brilliant Black artists that have been selected, and pleased to give voice to those that are unheard, underrepresented, and forgotten.

1. Fishbane, Lara and Adie Tomer. "How Cleveland is bridging both digital and racial divides." Brookings. March 9, 2020. brookings.edu/blog/the-avenue/2020/03/04/how-cleveland-is-bridging-both-digital-and-racial-divides

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REVEALED ARTIST KYLIE FORD: PASSING THROUGH | MAY 21–JUNE 26
REVEALED ARTIST EMILY DUKE: CARELESS WATER | MAY 21–JUNE 26
CROSSROADS: STILL WE RISE | JULY 16–SEPTEMBER 18

Worthington Yards Presents *Uplifters: New Beginnings from Old Stuff*

by Liz Maugans

Loren Naji, One Hundred Thousand, Phone book pages, wood.

Amber Kempthorne, Poles Apart-Where were you, Mixed media collage.

AS A GENERAL RULE, nostalgia in art is frowned upon. It's a shtick that makes people feel like they should care about your art more than they should, because it's familiar, and sometimes stagnates as sentimentality. Nostalgia is viewed as an intellectual and aesthetic crutch that prevents cultural artifacts from reflecting their own epochs.

With that in mind, we are coming out of the darkest epoch of our times, and the artists in *Uplifters* chisel form and content from throw-away, orphaned, and abject materials of the past (and the unwanted, or from the hoard) that carry with them the survival signifier. What comes next? Is it jouissance and inventiveness? The *Uplifters* show leverages us to think about new elevations and alternative vistas. These artists make predictions with a forecaster's wonder that new things are coming around our corner. A positive bright color, glee, joy, and encouragement that we all can get lost in right now.

The "new normal" is inconceivable and hard to imagine as we navigate this evolving pandemic, so these artists adapt and innovate, through resuscitating materials from the past to create contemporary content and future-leaning possibilities.

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Monument Valley Michael Weil, 2017

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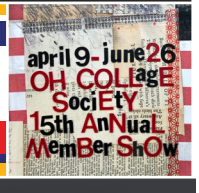

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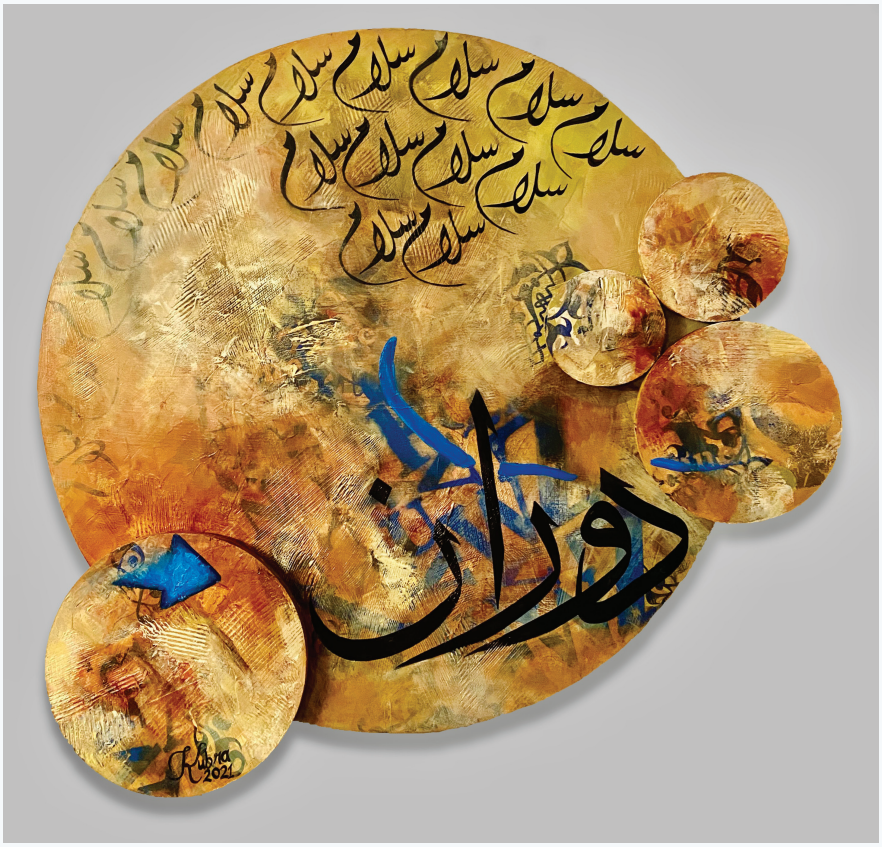
THE CLEVELAND FOUNDATION PRESENTS
CREATIVE FUSION

Flipping the Paper

Making art for her community helps Kubra Alhilali build a new life in Cleveland

by Michael Gill



Artist Kubra Alhilali became a US citizen in 2017. She is happy to be living in Parma with her family, and sees an artist residency as a way to give back to the community that welcomed her.

The residency is hosted by the social service organization Building Hope in the City, as part of the Cleveland Foundation's Creative Fusion program. It has been delayed more than a year by the COVID crisis. As part of the residency, Kubra will have studio space at the US Committee for Refugees and Immigrants (USCRI), near Thomas Jefferson International Newcomers Academy. She'll also paint a mural on the east-facing wall of a building that houses City Wide Carpet & Flooring, on Clark Avenue at West 56th Street. At press time, an image proposed for the mural was in the final approval stages. She expects to be able to start painting in May or June. And in the fall, she'll make art with students at Clark Elementary School, directly across the street from the mural. With her sister Ala's help as an interpreter, Kubra spoke about the journey and her art in the offices of Building Hope in the City.

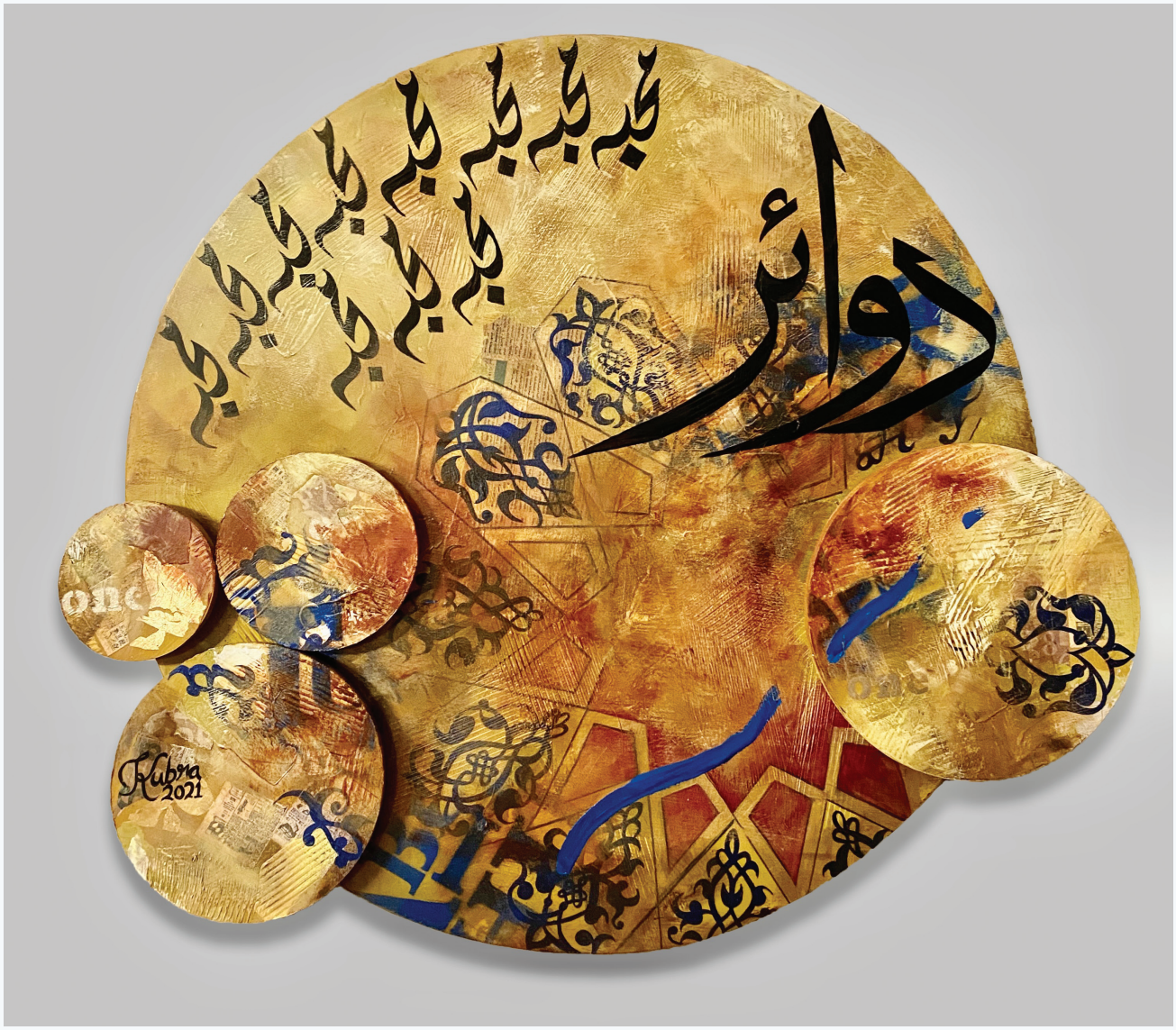
Kubra is from Iraq, and like many immigrants and refugees, she and her family have seen both the best and the worst that the world has to offer. Her family's journey to Cleveland began in 1995, when her father wrote a poem about Saddam Hussein, which the Iraqi president did not like. There was no freedom of speech under the oppressive government, she says. The two-page poem, in Kubra's words, caused Hussein's government to want to kill her father. So he fled to Jordan, leaving behind family, a clothing manufacturing company, and a circle of artistic friends. In 2003, during the war with the US, before Kubra, two sisters, and their mother were able to follow. They bought fake passports. Kubra's said she was a boy. They lived in Jordan as refugees for ten years.

"Life was hard. We did not have green card or anything to [enable us to] go to school normally. Every few months we had to go back to Iraq to renew [our] visa."

She remembers the trip back and forth taking between twelve and eighteen hours. The Sunnis and the Shia were fighting. As they drove through cities, they would see corpses, and severed heads of Shia people along the road. At one point Kubra went back to Iraq and stayed two years with her grandparents. She enrolled in an art school there, and one day someone set off a car bomb at the school. "I was inside the building," she says. "It was two miles from the family house, and my uncle went walking without shoes to check on me." She felt the vibration, but was not hurt. She says places where art is made were often bombed, because art is "haram"—forbidden by Islamic law.

Eventually Kubra was able to return to Jordan, tricking the guards by posing as a member of a gymnastic group. In Jordan, her family was beginning to rebuild a life. Her father started a small, "under the table" sewing company to make some money. She continued making art.

"I just started to paint things for my country. Always I started with a house. In Iraq we would go to my grandparents' house. In Jordan we rented: we never had a house. So when I paint, I paint



FACING PAGE AND ABOVE: Works of Kubra Alhilali feature Arabic calligraphy bearing messages of hope and love.

a house. And I would paint things about the war."

In 2013, the family applied for refugee status through the International Organization for Migration and was able to come to the US. In Cleveland, an organization called Us Together helped them find a place to live. Again, Kubra resumed making art.

In 2015 she had an exhibit at Negative Space Gallery. "I made this show about the war, about kids affected with the chemicals, or who have disabilities, or kids who were affected emotionally. People didn't like it. The things inside me are not easy to see, not easy for people to take in. It is so sad. It was important for me to show this, but people don't want to see it."

So she decided to make art with a different message. "I try to flip the paper," she says, meaning to turn the page.

She first connected with Building Hope in the City in 2017, studying English and preparing for the naturalization test. Anthony Giambroni, who is manager of community development there, says when the organization was considering being a Creative Fusion host, they immediately thought of it as an opportunity to elevate Kubra as an artist.

She works in a variety of media, from pencil and paper to paint on wood or canvas, scanning images and using a computer if the situation calls for it. She continues to incorporate symbolism. She often integrates Arabic calligraphy—a representation of her culture—with messages of hope and love.

"It is important for me as a refugee artist to do something nice in the city, to show that I am starting new life, to show that we come with peace, with love, with new life. The Hope Center has helped me a lot, so I want to do something for them and for the city."

Voltear la página

El arte para la comunidad ayuda a Kubra Al Hilali a construir una nueva vida en Cleveland

por Michael Gill, traducido por Damaris Puñales-Alpízar

The building housing Citywide Carpet, at the intersection of West 56th Street and Clark Avenue, will be the site of a new mural to be painted by Kubra Alhilali. She expects to begin painting early this summer.

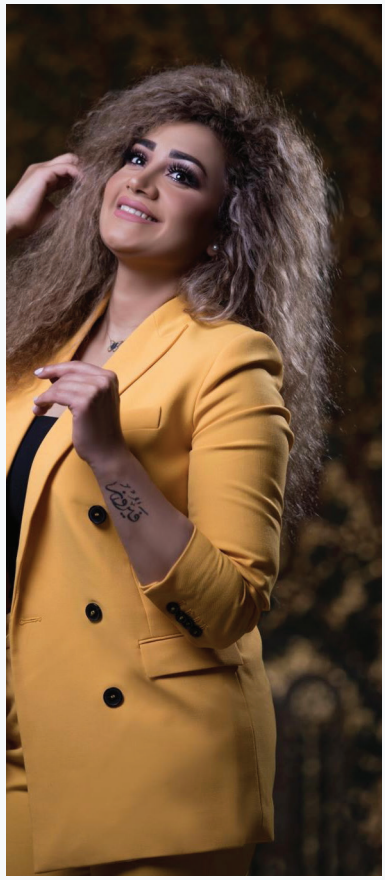
La artista Kubra Al Hilali se convirtió en ciudadana estadounidense en 2017. Está feliz de vivir en Parma con su familia y ve la oportunidad de participar en una residencia artística como la forma de retribuir a la comunidad que la recibió.

La residencia, patrocinada por la organización de servicios sociales Building Hope in the City, como parte del programa Fusión Creativa (Creative Fusion) de la Fundación Cleveland, se ha visto retrasada más de un año por la crisis del COVID. Como parte de esta residencia, Kubra Al Hilali tendrá un estudio en el Comité de los Estados Unidos para Refugiados e Inmigrantes (USCRI), cerca de la Academia de Recién Llegados Thomas Jefferson. Al Hilali también pintará un mural en la pared orientada al este de un edificio que alberga al City Wide Carpet, en la avenida Clark Avenue y la calle West 56. En el momento de publicación de este número de CAN, estaba por aprobarse la propuesta de la imagen que se utilizaría en el mural. Al Hilali espera poder empezar a pintar en mayo o junio. Durante el otoño, trabajará con los estudiantes de la escuela primaria Clark, justo enfrente del mural, para crear arte. Con la ayuda de su hermana Ala como intérprete, Kubra habló sobre su viaje y su arte en las oficinas de Building Hope in the City.

Kubra es de Iraq y, como muchos inmigrantes y refugiados, ella y su familia han visto lo mejor y lo peor que el mundo tiene para ofrecer. El viaje de su familia a Cleveland comenzó en 1995, cuando su padre escribió un poema sobre Saddam Hussein, que no le gustó al entonces presidente iraquí, bajo cuyo gobierno no había libertad de expresión. El poema de dos páginas, en palabras de Kubra, hizo que el gobierno de Hussein quisiera matar a su padre, quien tuvo que huir a Jordania, y dejar atrás a su familia, su empresa de fabricación de ropa y un círculo artístico de amigos. No fue sino hasta el 2003, durante la guerra con los Estados Unidos, cuando Kubra, sus dos hermanas y su madre pudieron salir de Iraq. Compraron pasaportes falsos. Kubra se hizo pasar por un niño. Durante diez años vivieron en Jordania como refugiados.

"La vida era dura. No teníamos permiso de residencia ni nada que [nos permitiera] ir a la escuela normalmente. Cada unos pocos meses teníamos que volver a Iraq para renovar [nuestras] visas".

Kubra Al Hilali recuerda que el viaje de ida y vuelta entre Iraq y Jordania tardaba entre 12 y 18 horas. Los sunitas y los chiítas estaban en guerra. Mientras conducían por las ciudades, veían cadáveres y cabezas cortadas de chiítas a lo largo del camino. En un momento, regresó a Iraq y se quedó dos años con sus abuelos. Se matriculó en una escuela de arte allí hasta que un día alguien detonó un coche bomba en la escuela. "Yo estaba dentro del edificio", dice. "Estaba a dos millas de la casa de la familia y



ABOVE AND ABOVE RIGHT: The art, and the artist Kubra Alhilali. Photos courtesy of the artist.

mi tío fue caminando sin zapatos para ver cómo estaba". Sintió la vibración, pero no se lastimó. Ella afirma que los lugares donde se hacía arte a menudo eran bombardeados, porque el arte es "haram", prohibido por la ley islámica.

Finalmente logró regresar a Jordania; pudo engañar a los guardias al hacerse pasar por miembro de un grupo de gimnasia. En Jordania, su familia estaba comenzando a reconstruir su vida. Su padre fundó una pequeña empresa de costura ilegal ("por debajo de la mesa") para ganar algo de dinero. Ella siguió haciendo arte.

"Acabo de empezar a pintar cosas para mi país. Siempre comencé con una casa. En Iraq íbamos a la casa de mis abuelos. En Jordania alquilábamos, nunca tuvimos una casa propia. Entonces, cuando pinto, pinto una casa. Y también pintaría cosas sobre la guerra"

En 2013, su familia solicitó refugio en Estados Unidos a través de la Organización Internacional para las Migraciones y pudo viajar a este país. En Cleveland, una organización llamada Us Together los ayudó a encontrar un lugar para vivir. Una vez más, Kubra comenzó a hacer arte.

En 2015 montó una exposición en Negative Space Gallery. "Hice este programa sobre la guerra, sobre los niños afectados por los químicos, o que tienen discapacidades, o niños que fueron afectados emocionalmente. A la gente no le gustó. Las cosas que me habitan no son fáciles de ver, no son fáciles de asimilar para la gente. Es muy triste. Para mí era importante mostrar esto, pero la gente no quiere verlo".

Entonces decidió crear arte con un mensaje diferente. "Intento voltear la página", dice.

Conectó por primera vez con Building Hope in the City en 2017, mientras estudiaba inglés y se preparaba para el examen de ciudadanía. Anthony Giambroni, quien es gerente de desarrollo comunitario allí, dice que cuando la organización estaba considerando ser anfitriona para el programa Fusión Creativa, inmediatamente pensaron que era una gran oportunidad para elevar a Kubra Al Hilali como artista.

Ella trabaja con una variedad de medios, desde lápiz y papel hasta pintura sobre madera o lienzo; escanea imágenes y usa una computadora si la situación lo requiere. Al Hilali continúa incorporando simbolismo. A menudo incorpora la caligrafía árabe en sus trabajos –una representación de su cultura– con mensajes de esperanza y amor.

"Es importante para mí, como artista refugiada, hacer algo lindo en la ciudad, mostrar que estoy comenzando una nueva vida, mostrar que venimos con paz, con amor, con una nueva vida. El Hope Center me ha ayudado mucho, así que quiero hacer algo por ellos y por la ciudad".

CREATIVE FUSION OUTCOMES

Pivot Center for the Arts Opening Soon in Clark-Fulton Neighborhood

by Brittany Hudak and Michael Gill

It is only a coincidence that several arts organizations that have participated in the Cleveland Foundation's Creative Fusion program are among the tenants of the building now known as The Pivot Center for Arts, Dance and Expression—on West 25th Street, between Seymour and Castle Avenues. However, the dual investments of money and creative energy that the artist residency program represented over the years are also manifest in the infusion of people and activity that those organizations—and the revitalized building—will bring to the Clark-Fulton Neighborhood.

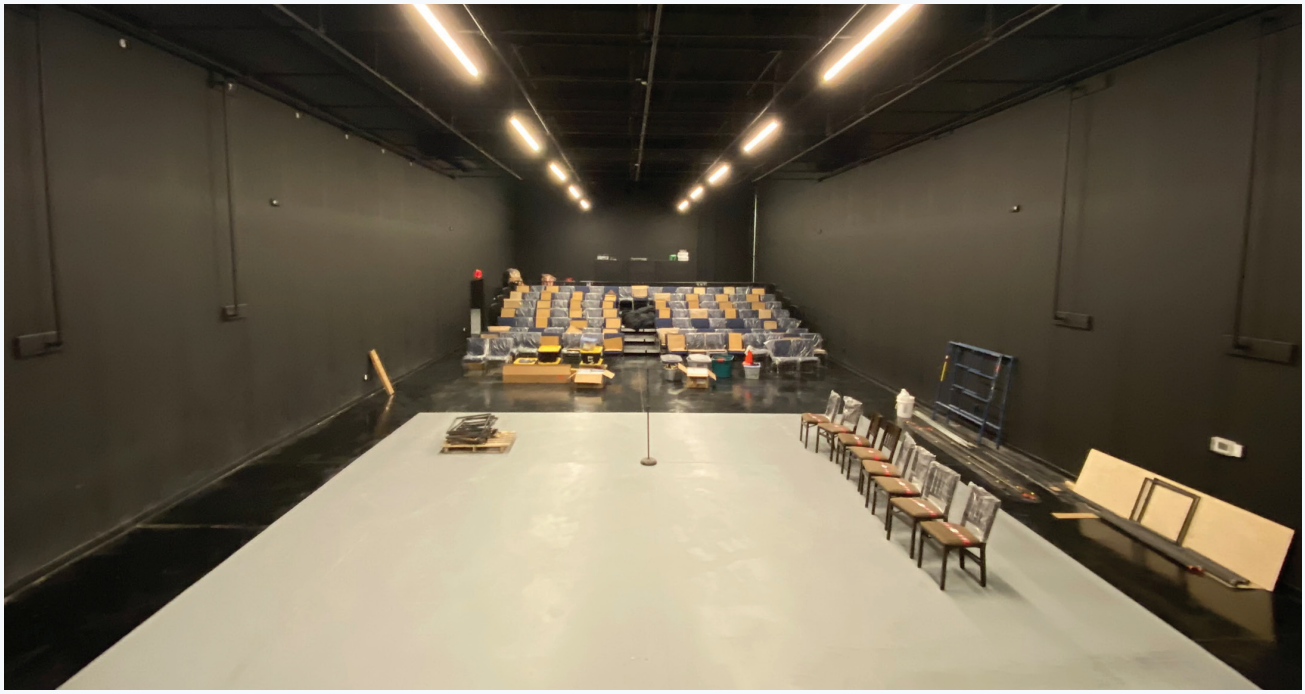
Once home to the Astrup awning and sail-making company, the sprawling 80,000-square-foot warehouse was redeveloped by Rick Foran of the Foran Group. He named it "Pivot" to emphasize the neighborhood's ability to turn around and change for the better.

Most prominent among the new tenants is the Cleveland Museum of Art, which from 2018 to 2020 hosted a contingent of US and international composers with support from the Creative Fusion program. The composers wrote music inspired by art in the museum, or by the city in general. The museum had premiered the first two commissions by Henry Threadgill and Cenk Ergün, before the COVID-19 pandemic forced its year-round concert series to go on hiatus. The CMA looks forward to resuming in-person performances and continuing with these new commissions as soon as it is safe to do so.

The CMA is excited to expand its footprint in Cleveland into the Clark-Fulton neighborhood reaching new audiences through our community arts programming. We are especially excited to be in the Pivot Center with such a community of arts organizations, creatives and important social service organizations, said Jennifer DePrizio, Interim Director of Public and Academic Engagement at the Museum..

At the Pivot Center, the museum will use exhibit and studio space to house its community-based programs. A beautiful, light-filled gallery fronts the building on West 25th Street, with angled windows that seem to actually pivot out onto the street. Several state-of-the-art classrooms are inside, along with storage for their Parade the Circle collection, a workshop space, and more. At *CAN's* press time, the museum had commissioned several Cleveland-based artists to create murals in the hallways and common areas, and was installing some of the most spectacular costumes and props created for Parade the Circle over the years for an exhibit in the gallery.

Immediately next door is the LatinUS Theater Company's new Blackbox Theater. LatinUS is part of the 2020-2021 Creative Fusion cohort, which saw its activities long-delayed by COVID. If all goes well, and COVID permits, their first production in the venue will be *La Casa de Bernarda Alba (The House of Bernarda*



FACING PAGE: Dancers working out in Inlet Dance Theater's new studio at the Pivot Center. ABOVE: LatinUs Theater Company's Blackbox Theater at the Pivot Center—the organization's first permanent home—will host a fundraiser, Nuestro Teatro / Curtain Up, at 8 pm Saturday, August 7.

Alba) by Federico García Lorca, directed by John Rivera-Resto, in September. LatinUs—the first theater company in Ohio solely dedicated to performing original, Spanish-language theater—has performed in venues around Northeast Ohio since 2018, but the space in the Pivot Center is their first permanent home. It is a flex-space, adaptable to any performance's needs. It seats 200 people. The company plans to engage people in the Clark-Fulton area by offering one free show to neighborhood residents during each production, and hosting theater classes for neighborhood kids at the Pivot Center.

Inlet Dance Theatre Artistic Director Bill Wade says having space at the Pivot Center fulfills a long-deferred dream. "I had the idea to have a building that was embedded in an urban neighborhood that would be filled with Creatives and health and human service organizations prior to Inlet Dance Theatre becoming a reality." Wade spent two decades building the company, including dancers, repertory, organizational culture, and educational programming. He says the company was "nomadic" for all that time, with rehearsal space, offices, and storage all over the city. Then, "In early 2018 I shared the fact that Inlet needed to find new space in a conversation that Libby Koba (Inlet's Managing Director) and I were having with Beth Woods over at Cleveland Public Theatre. She mentioned Rick (Foran) and provided us with contact information. We visited the building, and I realized I'd been in and out of the (place) for a few years already because of Inlet's connection to Robin VanLear (formerly with Cleveland Museum of Art/Parade the Circle), as she stored her large puppets in this building, and Inlet was often doing events with her crew. We also had been conducting programming in the Clark-Fulton neighborhood for a few years with the Boys & Girls Club at Walton School and we'd performed and done programming with MetroHealth Systems for several years in the neighborhood, so the area was not new to us at all. When we walked through the building with Rick I instantly recognized this was it—this is the building I'd been looking for all these years."

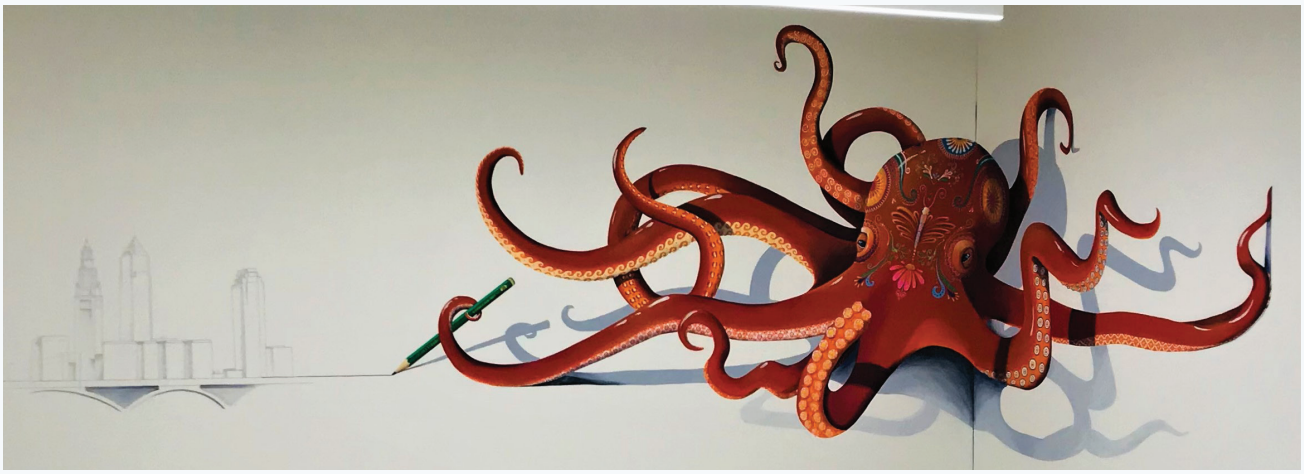
Additional tenants of the building include La Mega Media, the Cleveland Family Center for Missing Children and Adults, and Future Ink Graphics (FIG), a community access studio for graphic designers and digital and silkscreen artists, providing equipment, classes and collaborative opportunities. (FIG is owned by CAN Development Director Stephanie Kluk.)

The result of another of the 2020-2021 Creative Fusion artist residencies is visible just outside the building, across the street on the north wall of Zubal Books: The Metro West Community Development Organization sponsored a residency by Detroit-based artist Gisela McDaniel, who created a mural portrait of Gina DeJesus. The mural is visible from the Pivot Center offices of the Cleveland Family Center for Missing Children and Adults, a nonprofit founded by DeJesus and her cousin, Sylvia Colon. It's also just steps away from the site of the house on Seymour Avenue where DeJesus, Michelle Knight, and Amanda Berry were held prisoner before their eventual escape. McDaniel's mural, completed during the depths of the pandemic, is emblematic of the spirit of this new enterprise: in bright letters, the word HOPE arches across the bouquet of flowers gathered in DeJesus' hands, as if to say better days are indeed coming.

RESULTADOS DEL PROGRAMA FUSIÓN CREATIVA

El Centro Pivote para las Artes será inaugurado pronto en el vecindario de Clark-Fulton

por Brittany Hudak and Michael Gill



Varias organizaciones artísticas que han participado en el programa Fusión Creativa (Creative Fusion) de la Fundación Cleveland, se encuentran entre los inquilinos del edificio ahora conocido como El Centro Pivote para las Artes (The Pivot Center for Arts, Dance and Expression), en West 25th Street, entre las avenidas Seymour y Castle. La doble inversión de dinero y energía creativa que facilitó el programa de residencia de artistas a lo largo de estos años también se verá reflejada en la diversidad de personas y actividades que esas organizaciones, y el edificio revitalizado, traerán al vecindario de Clark-Fulton.

El actual edificio, que en el pasado fuera sede de la empresa de toldos y velas Astrup, fue reconstruido por Rick Foran, del Grupo Foran. Se trata de una nave de 80,000 pies cuadrados, a la que se ha dado el nombre de "Pivote" (Pivot, en inglés) para enfatizar su condición como eje de transformación y mejoramiento para el vecindario.

Entre los nuevos inquilinos destaca el Museo de Arte de Cleveland (Cleveland Museum of Art), que entre 2018 y 2020 dio la acogida a un grupo de compositores estadounidenses e internacionales a través del programa Fusión Creativa. Los creadores compusieron música inspirada en el arte que atesora el museo, o en la ciudad en general, y estas piezas han sido interpretadas por músicos de Cleveland en conciertos accesibles a toda la comunidad.

En el Centro Pivote (Pivot Center), el Museo utilizará el espacio dedicado a exposiciones y a estudios para albergar sus programas comunitarios. Se trata de una luminosa galería que mira hacia la West 25th, y que posee ventanas en ángulo que parecen girar hacia la calle. En el interior, hay varios salones de clase muy sofisticados. Cuentan, además, con espacios para almacenar la colección del *Parade the Circle*, con un espacio para talleres y mucho más. En el momento de publicación de este número de *CAN*, el Museo había comisionado a varios artistas de Cleveland para que crearan murales en los pasillos y áreas comunes, y estaba preparando la instalación para exhibir algunos de los disfraces y accesorios más espectaculares creados para el *Parade the Circle* a través de los años.

Justo al lado del espacio del Museo de Arte de Cleveland se encuentra el nuevo Blackbox Theater de LatinUS Theater Company. LatinUS es parte de los proyectos apoyados durante el ciclo 2020-2021 por el programa Fusión Creativa, cuyas actividades se vieron retrasadas por el COVID. Si todo va bien, y el virus lo permite, su primera producción en el recinto será *La casa de Bernarda Alba*, una obra del dramaturgo español Federico García Lorca, dirigida por John Rivera-Resto. Se espera que esta obra pueda ser estrenada en septiembre. LatinUs es la primera compañía de teatro en Ohio dedicada exclusivamente a realizar teatro original en español. Se ha presentado en el noreste del estado desde 2018, pero el espacio en el Centro Pivote (Pivot Center) es su primer hogar permanente. Es un espacio flexible, adaptable a las necesidades de cualquier actuación. Tiene capacidad para 200 personas. La compañía planea involucrar a la gente del área de Clark-Fulton ofreciendo un espectáculo gratuito a los residentes del vecindario durante cada producción y brindando clases de teatro para los niños del vecindario.

Por su parte, el director artístico del Inlet Dance Theatre, Bill Wade, asegura que tener un espacio propio en este Centro es

The Cleveland Museum of Art commissioned murals by artists of the region to brighten the halls of its space at the Pivot Center. FACING PAGE: An octopus draws the skyline of Cleveland in this approximately 10 X 20-foot mural by Debra Sue Solecki. TOP LEFT: Derek Brennan incorporated children's drawings in his 10 X 40-foot mural celebrating different cultures in Parade the Circle. BOTTOM LEFT: Bruno Casiano, at work on his 8 X 32-foot mural, El Coqui Musical (The Musical Frog). ABOVE: Rafael Valdivieso Troya's 12 X 17-foot mural The Parade recalls costumes from his years of working on Parade the Circle.

el cumplimiento de un sueño largamente postergado. "Mucho antes de que el Inlet Dance Theatre se convirtiera en una realidad, ya tenía la idea de concebir un edificio que estuviera integrado en un vecindario urbano; un edificio que estaría repleto de creadores y de organizaciones de servicios humanos y de salud". Wade pasó dos décadas cimentando la compañía, que incluye a los bailarines, los repertorios, la cultura organizacional y la programación educativa. Afirma que la compañía fue "nómada" durante todo ese tiempo, y que utilizaron diversos espacios para ensayos, oficinas y almacenamiento por toda la ciudad.

"A principios de 2018, Libby Koba (directora general de Inlet) y yo estábamos conversando con Beth Woods en el Cleveland Public Theatre, y les expresé la necesidad que tenía el Inlet de encontrar un nuevo espacio. Woods mencionó a Rick (Foran) y nos proporcionó su información de contacto. Visitamos el edificio, y me di cuenta de que había estado entrando y saliendo de este lugar por años, debido a la conexión de Inlet con Robin VanLear (quien antes estaba vinculada con el Museo de Arte de Cleveland a través del Parade the Circle): Robin VanLear guardaba sus grandes marionetas en este edificio, e Inlet solía organizar eventos con su equipo de trabajo. También habíamos trabajado en diferentes programas en el vecindario de Clark-Fulton durante algunos años en coordinación con el Boys & Girls de Walton School; y habíamos actuado y llevado a cabo programas con el sistema de MetroHealth en el vecindario, por lo que el área no era nueva para nosotros en absoluto. Cuando caminamos por el edificio con Rick, reconocí instantáneamente que este era el sitio que había estado buscando durante todos estos años", afirma Bill Wade.

Otros inquilinos adicionales del edificio son La Mega Media, el Centro Familiar de Cleveland para Niños y Adultos Desaparecidos, y Future Ink Graphics (FIG), un estudio de acceso comunitario para diseñadores gráficos, artistas digitales y de serigrafía, que incluye equipos, clases y oportunidades de colaboración. (FIG es propiedad de la directora de desarrollo de CAN, Stephanie Kluk).

Otra de las residencias artísticas apoyadas por el programa Fusión Creativa 2020-2021 hizo posible un mural que puede ser apreciado afuera del edificio en la pared norte, frente a la librería Zubal. Se trata de una obra realizada por la artista residente en Detroit Gisela McDaniel, cuya estancia fue patrocinada por la corporación de desarrollo comunitario Metro West. McDaniel creó un retrato mural de Gina DeJesus. El mural es visible desde las oficinas del Centro Familiar de Cleveland para Niños y Adultos Desaparecidos en el Pivot Center. Esta es una organización sin fines de lucro fundada por DeJesus y su prima, Sylvia Colon, y está a solo unos pasos del sitio en la avenida Seymour donde DeJesus, Michelle Knight y Amanda Berry permanecieron prisioneras por años hasta que finalmente lograron escaparon. El mural de McDaniel, terminado durante los meses más duros de la pandemia, es emblemático del espíritu de esta nueva empresa: en letras brillantes, la palabra ESPERANZA se arquea a través de un ramo de flores que sostiene DeJesus en sus manos como queriendo decir que realmente se acercan días mejores.

8 QUESTIONS WITH LAUREN PEARCE

Interview by Brittany Mariel Hudak

If you think Lauren Pearce is having a moment—with a recent group show in New York and a solo show in London and another upcoming in Miami—then you haven't been paying attention. I first became aware of her work at the Cleveland Flea in 2017. There the Florida transplant sold original works of art and prints infused with pop-inspired color and her trademark use of bold linework. Not long after that she began to paint murals around Cleveland, and her work also graced the windows of RTA's Red Line as part of the INTER|URBAN Project. In 2019, her work was included in the group show *seenUNseen* at the Artists Archives of the Western Reserve, and she also had a powerful solo show of large-scale nudes at KINK Contemporary. But it was her solo exhibition in the apartment above Mahall's in September of last year, deep in the depths of the pandemic, that showed the artist at her most confident. *When the Color Heals the Rest* was curated by Antwoine Washington, founder of the organization Museum of Creative Human Art (MOCHA). At MOCHA, the entire room pulsated with color and energy—Pearce's large portraits were stunning, a riot of pattern and bold color expertly balanced with white space. In addition to their aesthetic beauty, her paintings also engage questions of identity, gender, and motherhood, and demonstrate her belief in the importance of making Black and Brown people feel seen and appreciated. As a Black woman working in the white-washed Cleveland art scene, Pearce knows first-hand the struggle of navigating an arts community that is deeply and profoundly flawed at a systematic level. She kindly took the time to candidly answer eight questions for this article.

1

BRITTANY MARIEL HUDAK: Could you talk a little bit about your subjects? Are they based on actual people you know?
LAUREN PEARCE: Depending on the series, they are either images of the people that are closest to me in my life or a compilation of images that I have seen across the internet. For the body of work that is titled Color Portrait Series, I used features from multiple different people and combined them together. It is my truest belief that within my community we are one but many.

2

BMH: What is it about portraiture that interests you?
LP: Hahah. It's funny because growing up, portrait work was never my forte. It was never the thing I was good at, but I think it had more to do with where I was emotionally and less about my capabilities as an artist. I think there is a true vulnerability that comes with painting people whether they are real or made up. The human experience is incredibly fascinating to me, and painting the people within my community feels like my way of showcasing our complexities and vulnerabilities in a beautiful and true way. So often we have depictions of our pain, our struggle; and although with some of my work you can see that, within the eyes you can also see so much more at play. You can see our joy, our resilience, our uniqueness, our triumphs, our grace and fierceness for living life.

3

BMH: I know that the show *Truth About Me*, curated by Mashonda Tifrere in NYC, is closing soon. What was it like having your work included in this amazing exhibition?
LP: You know there are these moments in your life when you can actively see and say this was it, this was the moment that things shifted. Being a part of this show with so many other incredible artists filled me up creatively. It challenged me and made me feel like I was a part of something bigger. So often in the earlier parts of my career, I was told and believed that I needed to be competitive to make it. Even within the Black community the doorway to "make it" is narrow, or so that's what we've been taught. Competition is born from supremacy and being in shows like *Truth About Me*, it almost erases all of that. It has introduced me to people that I now get to talk to, and we have already started sharing ideas and picking each other's brains. I'm thankful for Mashonda, who curated this show and who has quickly become someone that I love and trust. This show put me out there in a way that I don't even know if I was ready for, but I am embracing and feeling ample amounts of gratitude because of it.

BMH: How did your show in London at TAFETA come about? Have you shown work in London before?
LP: No! The show opens May 5 and will be my first international show. The gallerist Ayo (Adeyinka) reached out to me on social and then through email. I, for one, thought it was a joke until I did some digging and researched the gallery. It's been a wonderful back and forth with Ayo and has also allowed me to bring forth a body of work that I had put to bed for some time. Lots of tears has been had the last few months, and I'm sure it will continue.

BMH: Could you talk a little bit about your blind contour drawings and the significance of that technique to your practice?
LP: The blind contour series started about three years ago and came to me after I had become a single mom and moved into my own space with my boys. I was thinking about the basics at the time. What were the things I was taught in my art classes in high school? What could I do that felt like no pressure and could help me to move and release everything I was feeling. There were two bodies of work that came about at that time, and the blind contour was one of them. For me creating this work was like letting go of an old version of myself and completely jumping out on faith and allowing my body and intuition to lead me.

BMH: As we are entering the second year of the pandemic, could you speak a bit about what it has been like being a mother and a working artist during this difficult time?
LP: It's been hard. It's been dreadfully and painfully hard. I was also in a new relationship trying to dig out the gunk of my past. Trying to heal and grow as a person, all while raising two people during this life-altering experience we were all facing. I think the hardest part was trying to help the kids cope. With Keegan being autistic he lost the routines he had, the services he had, and I lost the help. We saw some regression but also spikes in behavior that left us all emotionally and physically drained. Then to have my eldest start middle school virtually when, let's face it, there is so much that happens in sixth grade. So many social firsts that we all experienced and helped us grow: he lost that. With the struggles though also came intense clarity for my life and the directions I wanted to go in. Yes, it was hard and I wouldn't repeat it for anything, but also I can't stand here, look back and not be grateful for my health and that of my person and children. Last year I grew and learned a great deal about myself as a person, artist, girlfriend, and mother.

BMH: We are also nearing the anniversary of the murder of George Floyd and the May Uprisings. As a Black artist, I'm sure that you have noticed artistic institutions suddenly reckoning with their position and role in the Black Lives Matter Movement and the systems with which they do their business. Do you feel that some of these institutions are putting too much pressure on socially-engaged artists, particularly artists of color, to shoulder the load in this process?
LP: I don't think this is the first time this is happening or the last. The burden of change and the necessary requirements for change have always fallen on the shoulders of Black and Brown people. There is this push for Black artists in the art world. We have taken space in areas where they were quietly handed to us. George Floyd's life was taken, and because of the movements that followed there has definitely been this trend, whether genuine or not, to amplify Black artists within the institutions. Do I think there is too much pressure for it? Possibly, but I think we are so used to carrying this fight that, unfortunately, we know no other way but to continue to push, heal and move forward.

BMH: What do you think should be done to better position Black and Brown artists in the fabric of Cleveland's art and culture community?
LP: I can't answer that one for you because again its always on us Black and Brown folks to come up with the solution. Maybe we should be paid for answering these questions? The Cleveland art scene is lacking, and I mean tragically lacking, in self-awareness of how they commodify and represent their lack of Black artists. I've been in Cleveland for five years, and I only have been reached out to by galleries here in Cleveland in the last three months, since I experienced success in New York and locked a show In London. Talented Black artists have been here. They are doing the work on their own and for their own. The art scene here is an incredibly white and cliquey space. The only answer I can really give you is for these white art spaces to not make room for the Black artists you have never represented, but to share your wealth so that Black artists can make the spaces for themselves run by our own, on our own terms.

To see more of Lauren Pearce's work, visit her website at ladynoeldesigns.com, or on Instagram @ laurenpearce_designs.

All images by and courtesy of Lauren Pearce. PREVIOUS PAGES: Omnira, acrylic and oil on canvas, 30 X 38 inches, 2021. LEFT: Prickly in Pink, acrylic and oil on canvas, 37 X 54 inches, 2020.

THE GOLD STANDARD

THE NEIGHBORHOOD RALLIES TO SAVE AN OLD BUILDING ON WATERLOO

by Michael Gill

Architecturally speaking, the so-called "Gold Building" is nothing to write home about. It's just two storefronts at the street level, and office space along a hallway upstairs: standard stuff of the streetcar era. Hundreds of buildings like this still stand—even a century beyond their heyday—along the commercial corridors of Cleveland.

But the Gold Building, on Waterloo at East 156th Street, had a near-death experience, and its 2021 return to useful life is absolutely noteworthy. Vacant, and already boarded up in 2013, it got its name when, as part of Waterloo Arts' Zoetic Walls project, the urban art crew Hygienic Dress League painted the whole building gold, with the imposing, two-story figure of a gas mask in black. By 2018 it was destined for the wrecking ball. But the building was saved when community outcry held up the process long enough for an unusual developer to come forward and bring it back to life.

The Gold Building is now home to Photocentric Gallery; William Busta Projects; John Farina's consultancy and his and partner Adam Tully's gallery, known as Maria Neil Art Project; Leslye Discont Arian's studio; Don Harvey's showroom; and Cleveland Acupuncture relocated from Beachwood. Photocentric had opened late in 2019, but all those other businesses opened to the public for the first time in April 2021. It's Waterloo's (and the city's) latest example of the arts' power to revitalize.

The unusual developer is Michael McBride, who lives nearby in Collinwood and works on affordable housing issues in the Department of Community Development for the city of Cleveland. McBride says, in 2018 a lot of people in the neighborhood—including Northeast Shores Development Corporation—were looking forward to the building's demolition. Councilman Mike Polensek—who grew up in the neighborhood, and remembers when Jepson's Drug Store occupied the first floor of that building, and when his grandmother's doctor had his office upstairs—says he felt that way, too.

"I've seen so many of these buildings, so much neglect," he says.

Conventional wisdom has it that knocking down abandoned buildings eliminates a nuisance that can become a haven for crime, and further that it makes room for new development. In some neighborhoods that might be true. But as Waterloo Arts Executive Director Amy Callahan said, developers for struggling neighborhoods are scarce, and once a commercial building is lost on Waterloo, the likelihood that anything will ever be built in its place is extremely small.

LEFT: The Gold Building got its name via Zoetic Walls, a project of Waterloo Arts, which commissioned multiple artists to paint murals around North Collinwood in 2013. The street art crew Hygienic Dress League painted the long-vacant, boarded up structure at Waterloo and East 156th Street.

The Gold Building in its mostly-renovated state, in Spring 2021: Photocentric Gallery fills one of two storefronts, and the second floor is 100% occupied with studios and offices.

"For that particular building, the problem with demolition had more to do with its position than the building itself," McBride said. "It acted as a wall in the public space. There's a concept [in the field of] New Urbanism, that public spaces are defined by buildings, which create a sense of closure."

To the building's west, there's a vacant, rubbled lot (former site of a movie theater) and a parking lot. To the east, it fronts 156th Street, across from Waterloo Arts. If the Gold Building were gone, it would have left the neighborhood's most prominent corner empty, at the heart of nearly an acre of no-man's land—a deathly hollow in a neighborhood where walkable density is chief among precious few assets.

"You realize that if the building was gone, the neighborhood would not have the same kind of intimacy," McBride said. "It was an important building not to lose."

Additionally, the presence of the building offered the prospect of affordable space for small start-up businesses like Photocentric—and all the rest that have opened their doors upstairs—to begin to build.

So in March 2018, Callahan organized a community meeting at the Beachland Ballroom. McBride, along with Daniel DeAngelo (architect and planner for the city of Akron) and Kyle Reisz (who happens to be the city of Cleveland's chief city planner) made a presentation about the impact losing the building would have on the neighborhood. Eighty people signed a petition to keep it. Polensek says he thinks at that time the demolition contract had actually been awarded. But the Land Bank agreed to halt the process and allow the neighborhood to put out a request for proposals to redevelop the building. Having been through the Land Bank's hands, the burden of delinquent taxes had been wiped away.

Still, no one responded. Even with all that community interest, and no back taxes, investors for low-income neighborhoods are scarce. At the last minute, McBride says he put in an application.

Then he reached out to Councilman Mike Polensek, who agreed to take a drive to the West Side to see one of McBride's earlier projects. He had similarly rescued a building on Lorain Avenue in Ohio City, filling the storefront with a gallery (and eventually Canopy Collective) and dividing space in the back into artist studios. Polensek was impressed.

"I said let's give the guy a shot," the councilman said.

So McBride's proposal was accepted, and he bought the building from the Land Bank in October 2018. As he recalls, Michael Loderstedt and Lori Kella—who had been looking for a place to open a gallery—almost immediately said they wanted to do so in the Gold Building. They live in the neighborhood and were happy to support something close to home. Farina also quickly said he wanted space upstairs.

McBride says, "My marketing theme—it was not necessarily hard requirement—was to lease to artists or arts-related professionals, to get some kind of collective energy there. I told Loderstedt that." He recalls that it was shortly after the first show at Photocentric that Busta and Harvey also said they wanted space.

Painter Leslye Discont Arian says she moved in because her studio has been in her home, and "it was time."

"I chose Waterloo to be part of a creative community where people work, live and play. The studio has large windows for excellent natural light, and [even] a community kitchen!" She's not preparing for any shows at the moment, but plans to use her new space simply to make new work.

With the arrival of Arian and Cleveland Acupuncture, all the upstairs spaces are filled. Three of the six businesses are owned by people who live in the neighborhood. The one remaining space is the second street-level storefront. McBride initially envisioned a restaurant there, but the COVID pandemic has at least delayed that prospect. For the time being, he plans to "white-box" the space, and see what opportunities come along.

With windows and fresh paint where gold plywood and chipboard used to be, the building is transformed. "I can't tell you what it means to me to see windows in that building again," Polensek said. "The gas mask guy did not give people a warm and fuzzy feeling."

Farina says there are plans to hang one of the surviving, gold-painted plywood panels in one of the common areas inside the building, in tribute to its storied past.

Improvements to the property have not been limited to the great indoors. In the spring Loderstedt began working in the lot to the west of the building, generally to make it more pleasant, and specifically to make a seating and performance area there. A wedge-shaped, concrete platform adjacent to the Gold Building's wall will serve as a floor for seating and a stage. He plans to stretch a nylon fly canopy overhead for shade. He's installing drainage around the perimeter, where he plans to build planter boxes. Along the sidewalk, screening the garden lot from the street, he intends to plant a row of grapes—pinot noir, specifically. The inaugural event there is planned to be a music and poetry performance emceed by Ray McNiece during the neighborhood's monthly Walk All Over Waterloo, June 4.

"We've had a little increased traffic inside the gallery now that people are getting vaccinated, and I am enthusiastic about that," Loderstedt said. "I think this outdoor space might help us keep the momentum going in the summer."

Footnote: John Farina is currently a member of the Collective Arts Network Board of Directors, and William Busta is an Emeritus member of the Board.

Keeping the Momentum Going This Summer

With all those art businesses open, and COVID perhaps on the run, the Gold Building and all of Waterloo are preparing for the summer.

MARIA NEIL ART PROJECT: Mssrs. Farina and Tully will exhibit photography by the late Stephen Bivens, a beloved Collinwood resident and photographer who passed away in 2020. It opens June 4 in the Gold Building, with a second part of the exhibition down the street at Six Shooter Coffee.

WILLIAM BUSTA PROJECTS: Bill Busta will greet the season with *Summer Means Fun*, a group show with works by Timothy Callaghan, Kristen Cliffel, Hildur Asgeirsdóttir Jónsson, Lori Kella, Michael Loderstedt, Jessica Pinsky, Bellamy Printz—almost entirely artists of the neighborhood. It will be on view June 4 through July 3.

DEEP DIVE ART PROJECTS AT THE DEEP END: It is worth noting that one of the artists in Busta's show—Bellamy Printz—not only lives in North Collinwood, but recently opened Deep Dive, her art consultancy and contract printmaking venture in the space formerly known as Zygote Press's Ink House. That's not in the Gold Building, but is diagonally across the 156th-and-Waterloo intersection. She jokes that she and Loderstedt might install a tin-can phone line between the buildings. She plans to open an exhibit of letterpress books and broadsides by Wendy Partridge on June 4, and after that work of Nikki Woods on August 6.

PHOTOCENTRIC: Loderstedt and Kella plan that their current group show, *Selections 2021*, will evolve in the summer months, by substituting different works by the participating photographers: Bob Aufuldish, Ben Bookout, Delanie Jenkins, Kella, Loderstedt, Clayton Merrill, Lake Newton, Arnold Tunstall, and Vaughn Wascovich. Then, from August 6 to September 18, it will host the photography component of the Waterloo Arts Juried Show.

CLEVELAND ARCHITECTURE, 1890-1930: BUILDING THE CITY BEAUTIFUL

by Jeannine deNobel Love, Michigan State University Press 336 pages, Hardcover, 2020 by Henry Adams

To lure buyers, it's common to say that a book is a "page-turner." That's not the case here, but nonetheless it's well worth buying Jeannine deNobel Love's *Cleveland Architecture, 1890-1930: Building the City Beautiful*, and keeping it close at hand. For anyone who lives in Cleveland or who's interested in the arts, this is an indispensable reference.

Cleveland's greatest period as a city occurred during the Progressive Era, when it became the fifth-largest city in the United States and generated enormous fortunes in fields like shipping, railroad, steel, mining, and oil. During this period, under progressive mayor Tom Johnson, Cleveland was also celebrated as "the best run city in the United States." One consequence of this immense wealth and good management was a flowering of magnificent architecture, much of it classical in manner and inspired by the enormous success of the Chicago World's Fair of 1893.

Conceived to celebrate the 400th anniversary of Columbus's discovery of America, the Chicago World's Fair opened a year late, but was a spectacular success. Special white trains with porters in white suits converged on Chicago from all points. By the time it closed, the Fair had drawn 27 million visitors, nearly half the population of the United States at the time, which then stood at just a little over 62 million. Described as the Great White City, the Fair was indeed the size of a good-sized city, covering 690 acres with buildings in classical style all painted an antiseptic white, a color that clearly signified purity and cleanliness. In a stroke, it introduced a new vision of civic order: cities which were clean, orderly, and magnificent, with parks and boulevards and grand civic buildings, richly adorned with statues and classical ornament.

Cleveland was one of the first American cities to follow suit. The Chicago World's Fair was largely constructed of perishable material—a mixture of plaster and straw, known as staff, which crumbled after a few hard winters. Cleveland constructed something similarly magnificent—but of enduring stone—by hiring Daniel H. Burnham, the principal architect of the Chicago World's Fair, to devise an overall plan including a Federal Building, Federal Reserve Bank, courthouse, city hall, public library, board of education building, and public auditorium. Private business joined the project, and built structures such as The Union Trust Building, The Cleveland Trust Building, and the Statler Hotel. A mile from downtown, in University Circle, another classical city took form: one devoted to cultural institutions such as the Cleveland Symphony and the Cleveland Museum of Art.

These projects engaged some of the most notable architects and artists of the period: architects like Burnham, John Wellborn Root, and George Post; sculptors like Daniel Chester French; muralists like Kenyon Cox, Edwin Blashfield, Frank Millet, and Jules Guérin; as well as local figures of notable talent such as the architects Walker and Weeks, and Hubbell and Benes; the mural painter Elsa Vicks Shaw; and the sculptor Herman Matzen. While some of this work has been demolished, much of it still stands, despite Cleveland's financial downturns, and surely it remains one of the most magnificent examples of civic planning anywhere in the United States. Interestingly, one of the most eloquent spokespersons for civic preservation was the late great Cleveland architect, Peter van Dijk, who produced masterworks in the modernist style, such as the Blossom Music Center, and who also worked hard to preserve Cleveland's great historic legacy, both as a proponent of careful architectural renovation and as a member of the Cleveland landmarks commission. When hired to fill in the lobby of the Huntington Bank Building, for example, he protested that to do so would be a crime and worked out an ingenious scheme so that it could be saved.

This book by Jeannine deNobel Love provides the first detailed account of this architectural and artistic flowering, and of how Cleveland was transformed, rather abruptly, from a cluster of jumbled, ill-designed commercial tracts into an architecturally distinguished city. While well-written, this is not the sort of book one generally reads through from page one to the last page. It's a guide and a reference book—and a very good one. In clear prose, based on very extensive research, she describes the evolution of these various projects and the large cast of artists who created them, who are not unlike the assemblage of creative talent needed today to make a movie. The well-chosen illustrations make it easy to follow the text. This is a book that anyone who lives in Cleveland, and cares about the city, should own.

Cleveland Architecture 1890–1930

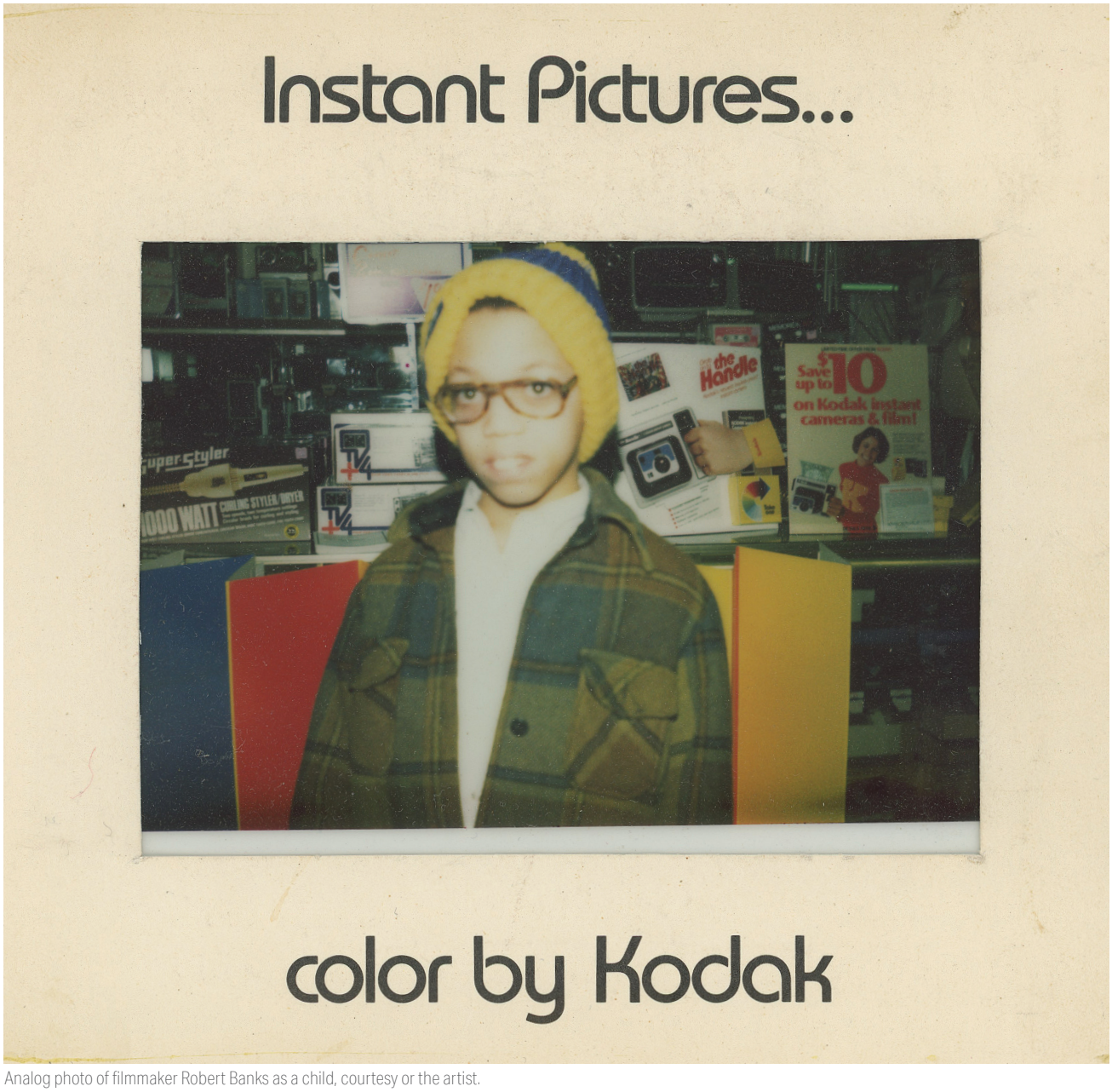
Building the City Beautiful

Jeannine deNobel Love

WAKE UP AND SMELL A NEW MILLENNIUM

by DRB

Cleveland filmmaker Robert Banks doesn't speak for Cleveland, or his neighborhood, or the history of films he collects, or for women: he observes, honors, and celebrates them.



Analog photo of filmmaker Robert Banks as a child, courtesy or the artist.

The year 2021 may go down as the actual start of the twenty-first century—if not predicated by the coronavirus, then by the reckoning that came when the Capitol was breached January 6 by white supremacists so confident in their privilege that they believed themselves to be heroes. In the aftermath of all of it, the resilient among us are the real superheroes, doing and creating amid crisis, finding beauty in discontent. Robert Banks is one of those. He has been making sense out of the millennia and its histories since the early 1980s, mainly through the image and mostly from here: Cleveland, Ohio, USA.

Banks is a humble art hero whose generosity, curiosity, and collaborative spirit overshadow his cultural credentials as a bona fide film innovator and a resource, in this city and beyond, for film. This is true both for the making of it and for the material itself—as in 35mm film on reels, run through a two-reel projector. In 1993, Banks' short films were screened in London at the BBC Short Film Festival. His work has been shown at Sundance, and seven years after the London screening, he was honored as Filmmaker of the Year at the Midwest Filmmaker Conference.

Last year, the Walker Art Center (WAC) in Minneapolis bought a print of Banks' 1997 film, *Motion Picture Genocide*. In April, WAC screened a compilation of films Banks curated—*Cleveland Free Cinema: The Films of Robert Banks and Bruce Checefsky*, which were made by the artists individually, and in collaboration.

The two filmmakers worked together on *Doctor Hypnosin, or the Technique of Living*, an experimental work inspired by a 1923 scenario written by Serbian poet Salomon Monny de Boully. The film conjures the ethos of intuition that surrealist de Boully wrote of in the publication *Hypos*. A celluloid and sound reference to a film de Boully wrote, but never produced, this work in WAC's *Cleveland Free Cinema* is a nod to Banks' realization of another artist's vision, who through NeoHypo films in the 1990s and, contemporarily, Cinehypo Films, captures *the technique of living* that de Boully only imagined in the nascent art-film realm of 1923. Directed by Checefsky with Banks as cinematographer, the female body and its connection to the creative powers of the planet, the forever-presence of Lake Erie's waves crashing at the breakwater, the performance of heterosexual dating/mating rituals, and the ubiquity of modernity are visually poetic, but nonetheless tedious tropes. The panoply of black and white scenes and images are woven around a musical score composed and performed by Tad Mike; the music he creates underscores the feeling—and resentments—of surrealists of the day, who recognized that music could best capture the beautiful chaos and banality of modern life.

While the codex to [that film] may lie in the infamous 1923 surrealist scenario, the texture of Banks' works, including the complexities of his narratives, generally comes from his community—firmly rooted, as Banks is, in the historic Hough neighborhood of Cleveland, and the visual culture of the age. A GenXer born in 1966—or, as he says, "the day before the first *Star Trek* series premiered," Banks spent his childhood days with his parents and siblings, attending the elementary school around the corner, where he looked for the seat closest to the window in an effort to hear the lake on hot days when the windows were open, or maybe to catch a glimpse of it—the light, the fog, that clean, flat line between Lake Erie and sky.

Just down the hill, Banks would stand at the spot where Erie waves smash hypnotically on the concrete breakwater at East 72nd Street. The recipe for making Banks the artist he is, is in this confluence of Lake Erie rules, the mutual love between family members, and the nuanced diverse array of heroes and villains weaving their post-World War II apocalyptic anxieties onscreen, after school and on Saturdays. He took those in via Cleveland's analog television channels, WUAB-TV 43, and UHF-Channel 61. The Japanese series *Ultraman* and *Johnny Sokko and His Flying Robot*, for instance, featured heroes dependent upon technology to defeat the monsters and demons plaguing them, while the campy 1960s *Batman*, Adam West, poked deliciously-campy fun at "men in tights," in general. A collector of vintage films and television series, including the Japanese science fiction series mentioned above, one of his favorite summer activities is projecting cartoons, sci-fi films, and feature films on the outside wall of the Tower Press Building.

Banks is a walking film encyclopedia; his interest in film was fostered by his father Robert C. Banks' own love of the camera. It is because of his father that Robert Junior took an early interest in learning about photography and filmmaking. After high school and some college, Banks did a stint in the military in 1986-88, training in Texas and Mississippi, before serving abroad in South Korea and at RAF Bentwaters in England. His military career ended shortly after his father died in 1987. Robert Banks, Jr., was honorably discharged in 1988, returning home to the same house in Hough, but to a different family, absent his father. He became even closer to his mother, Nellie D. Goolsby Banks, now age 95.

Steeped in 35mm film technologies, techniques, the intersections of avant-garde film and music, Banks is a global resource. Six years ago, when Alaskan artist Michael Walsh was in Cleveland for Zygote Press's Rasmuson Artist Residency, he was looking for a projector to screen the 35mm works he made while in town. Like Banks, Walsh alters the film, "manipulating the physicality of the medium." At Zygote, this meant printing ink *on* the film. *Scene* quoted Walsh in a piece on his culminating event: "If I can get my hands on a 35mm projector before the screening, I will show an excerpt of what I've been doing while at Zygote" (clevescene.com/scene-and-heard/archives/2015/07/07/zygotes-alaskan-artist-in-residence-to-discuss-creative-process with slightly reserved optimism, accessed April 9, 2021). Banks showed up with the projector and threaded that messy, printed film through the machine.

The recent WAC purchase of his 1997 *Motion Picture Genocide* and the online exhibition of his and Checefsky's films together signal a deserved interest in artists who remain

Banks at work, examining a reel of film.

Robert Banks school portrait.

committed to film as physical object, and a technology to make moving images with light on screen. Banks' works from the 1990s, especially MPG and the 1992 critique of Spike Lee's *Malcolm X*, titled *X: The Baby Cinema*, are meta-analyses of film narratives about Black men onscreen, using the historical tropes and images that are collaged together on transparent 35mm. The earliest works are moving collage-punk-bricolage.

At the start of the new millennium, Robert Banks was making the short film, *Embryonic*, which was screened at the 2000 Cleveland International Film Festival. This film, which featured at least a dozen actors, signaled a shift to making scenes, props, and characters as intensely colorful and chaotically poetic as films of the previous decades. As actor in scenes by Lake Erie, I learned that the artist's process also reflects the ethos of intuition that surrealist de Boully wrote of in *Hypnos*: one blue-sky night in the summer of '99 we met at Upper Edgewater Park; I got dressed in my car, donning the 1960s sea-blue dress and silver pumps that we costumed at a vintage shop earlier in the week. In one scene I perch on a rock (the green-blue water behind me backlit by sunset over Lake Erie), curiously, then treacherously, examining an ostrich egg. In a second scene, I stand offering the enormous egg to the viewer, as if to say to him: "You want this responsibility? Have at it." Other women smash eggs with clunky punk rock shoes, roll them against the ground under placenta-like netting, move like defiant strutting hens, and birth clean white eggs from their mouths. His vision: an agitated homage to female reproductive power in its creative and destructive forms. Robert Banks doesn't speak for the feminine, he observes, honors, and celebrates it. Like many queers and other feminists in Cleveland, I modeled for Robert because he models for life drawing students. He knows the roles of both subject and object; as female actor, I was subject, not object, not *objectified*.

Robert honors the mother, the planet, his mother. It is she that he references through the ubiquitous female and/or feminine bodies, particularly those from the first ten years of his career. The character-tropes are complicated and always evolving. Robert Banks sees himself in all of them—the white women, the black men, the rowdy kids, Lake Erie, the light from sunsets, which he still celebrates as often as possible at the same breakwater at East 72nd Street. Banks' new life began in the wake of mourning. His films have subsequently centered on amplifying the power and what is unseen in the mundane amid the magic: a city where liquid-gold water meets concrete block, rusty steel.

Robert's films have a fluidity about them that reflects our Lake Erie and, simultaneously, the decay Cleveland knows just as well. Changeable, powerful, vulnerable—his subjects, the characters in his stories, are universally human. Likewise, the stark reality of our physical environment—where deer roam overgrown industrial lots 55 blocks east of downtown—is always overshadowed by Lake Erie and its wildlife, lake effect snow, wind, and surf. Cleveland is resilient; we find beauty in grit.

—DRB (PGP: They/them)

Stills from *Paper Shadows*, Robert Banks' new film, which premiered at the Chicago Underground Film Festival in November 2020.

HIGHLIGHTING THE TRANSCENDENT: PAPER SHADOWS REVIEW BY GABRIEL X. BLY

Robert Banks' most recent work, *Paper Shadows*, which premiered at the Chicago Underground Film Festival in November 2020, is the filmmaker's first feature. The film, shot almost entirely on 35mm film, save for one scene shot digitally—the director refuses to reveal which scene—captures the pre-gentrified Cleveland and explores the difficulty of "making it" as an artist amidst a dreary landscape. While somewhat cynical about Cleveland, the film is also nostalgic for the city before it was littered with condos and sports bars. The industrial landscape of the film is reminiscent of Ohio-born director Jim Jarmusch's 1984 work, *Stranger Than Paradise*, in which a character asks: "Does Cleveland look like Budapest?" Indeed, this environment is universally site-less *and* specific.

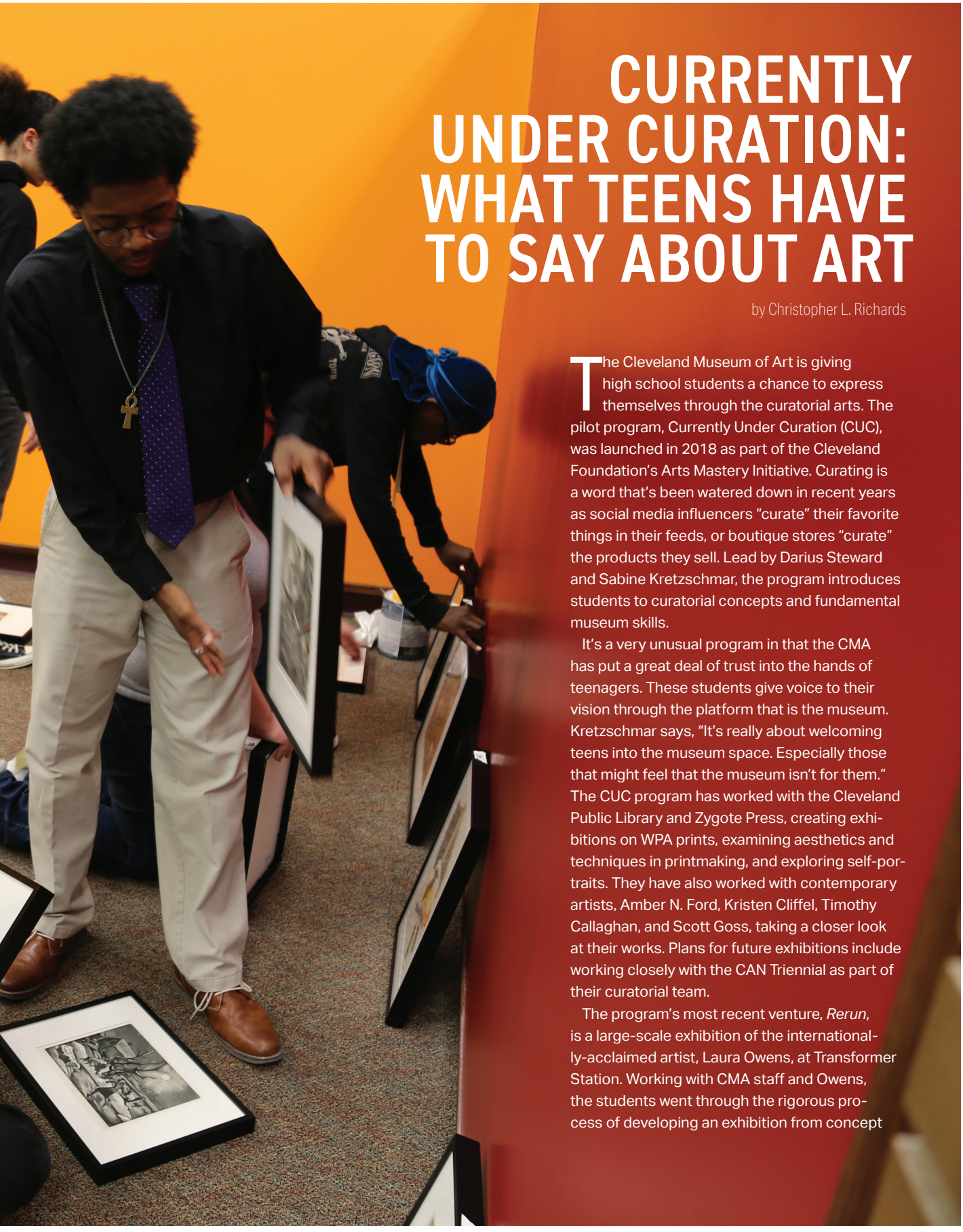
While the film is imbued with hypnotic stillness and ghostly tracking shots—think Béla Tarr meets Tsai Ming-liang—Banks utilizes dialectic montage to correlate the arts with a blue-collar ethic. The beginning of the film juxtaposes shots of painting with mopping, illustrating a mop as a kind of brush, showing an unrecognized—perhaps shared—energy between the arts and blue-collar labor.

The film's high contrast black and white, sometimes purposely overexposed, is an expression of the world in which the characters live, and it illustrates the aforementioned shared energy-space around artist and janitor. At times, fractals of light cut across the proscenium in almost Wellsian fashion, lending a haloed luminescence to the characters. Banks is clearly highlighting the transcendent qualities of his protagonist's vocations: both art and work are spiritual to the director.

Banks explains that he did not take cues from other directors or films while making *Paper Shadows*; however, the film is laden with connections to genre films. While disjointed, the film contains a film noir-esque subplot concerning espionage, or crime, or the FBI—the subplot is unclear—which is crucial to the genre when thinking of Howard Hawks' incomprehensible noir The Big Sleep. In forcing us to recall this genre, Banks is allowing us to accept the non-narrative, dream-logic aspects to the film.

Paper Shadows is not just rich in its dreamy visual aesthetic: sound is equally important in the fabric of the film. Banks stated that it was crucial to capture the sounds of the city that he heard growing up and that much of the film's sound was recorded on location, as opposed to in a studio. The adherence to a sonic realism grounds the film steeped in an abstract dream-logic.

Banks is still working on what he terms "final-final" edits of the film with plans to screen it by year's end.



CURRENTLY UNDER CURATION: WHAT TEENS HAVE TO SAY ABOUT ART

by Christopher L. Richards

The Cleveland Museum of Art is giving high school students a chance to express themselves through the curatorial arts. The pilot program, Currently Under Curation (CUC), was launched in 2018 as part of the Cleveland Foundation's Arts Mastery Initiative. Curating is a word that's been watered down in recent years as social media influencers "curate" their favorite things in their feeds, or boutique stores "curate" the products they sell. Lead by Darius Steward and Sabine Kretzschmar, the program introduces students to curatorial concepts and fundamental museum skills.

It's a very unusual program in that the CMA has put a great deal of trust into the hands of teenagers. These students give voice to their vision through the platform that is the museum. Kretzschmar says, "It's really about welcoming teens into the museum space. Especially those that might feel that the museum isn't for them." The CUC program has worked with the Cleveland Public Library and Zygote Press, creating exhibitions on WPA prints, examining aesthetics and techniques in printmaking, and exploring self-portraits. They have also worked with contemporary artists, Amber N. Ford, Kristen Cliffel, Timothy Callaghan, and Scott Goss, taking a closer look at their works. Plans for future exhibitions include working closely with the CAN Triennial as part of their curatorial team.

The program's most recent venture, *Rerun*, is a large-scale exhibition of the internationally-acclaimed artist, Laura Owens, at Transformer Station. Working with CMA staff and Owens, the students went through the rigorous process of developing an exhibition from concept

Works of Kristen Cliffel in an installation view from *Home Is Where the He(ART) Is* at the Cleveland Public Library, Martin Luther King Jr. Branch, August 22–September 22, 2019. Exhibit curated by students of Currently Under Curation. Photo by Jerry Birchfield, courtesy of the Clevealnd Museum of Art.

to installation and beyond, learning museum basics and the curation process. The teens—Jamal Carter, Xyhair Davis, Skylar Fleming, Yomi Gonzalez, Joseph Hlavac, Agatha Mathoslah, Arica McKinney, Maya Peroune, and Deonta Steele—each connected works from the CMA's education collection and related them back to Owens' work. Kretzschmar explains, "They were given so much power and so much advocacy to do what they wanted to do and to insert themselves in it."

The CMA's curator of contemporary art, Emily Liebert, reached out to Owens to discuss a possible exhibition. When Owens, who was raised in Northeast Ohio, learned of the curatorial program, she knew she wanted to work with students. Giving back to the community where she grew up was important to Owens. She was able to work with teens who are just starting off on their journey in the arts. It's a type of mentorship that she wishes she had had in her youth.

Owens would periodically come to Cleveland to meet with the students. They talked about her body of work and would walk through the CMA galleries together. They would have meals together and discuss what they saw and what connections could be made. Then they would go through the CMA's education collection. Established in 1914, the collection is intended to engage participants in hands-on experiences for active learning. Seeing both the collection and the references to art history in Owens' work, the students developed a time travel theme for the exhibition.

Each student submitted a group of images and explained why they thought the pieces should be included. This began a more familiar curatorial practice. Works were printed out and spread across a table. They questioned if pieces were too similar and which works were needed to tell the time travel story. Jamal Carter explains that the process "helps you view the perspective of other people when you're curating. You have to know what would stand out to the next person." Gallery space and availability of works were considered, and written labels went through the full editing process. "I learned how precise everything runs at the museum. …the museum taught me how to structure myself in the art world to produce the best quality," Carter explains. From color schemes to graphics, the CMA staff worked alongside the students, assisting them in articulating their vision.

It's not always obvious why certain works were chosen, but each student got something they really connected with into the exhibition. One might think that teens would be interested in social justice issues, but many are looking to explore and express self-identity. This pairs nicely with Owens' work as she questions the nature of painting and redefines the media through technique.

Gallery view of *Ascension, Depression, Progression: WPA/FAP Print Exhibition*, at the Cleveland Public Library, MLK, Jr. Library Branch, March 22 – May 6, 2019. Photo by Stephen Bivens, courtesy of the Cleveland Museum of Art.

The exhibition connects youth programs from the museum's history to their current youth programs. "We were looking at high-schoolers through the ages," Kretzschmar explains. Included in the show is a block-printed alphabet book and an embroidered sampler made by students at Fairmont Junior High School from the 1920s. Each had been part of CMA outreach programs. From the book to the sampler, from Owens to the CUC students, each component of the exhibition was inspired by the museum and its relationships with youth, including work Owens created in high school.

There were a number of unknowns that the teens also learned how to manage. Owens decided to expand on the alphabet book, taking images from its pages to create the wallpaper in the installation. She even made a new painting for the show, neither of which were seen until they were unpacked. Because of the pandemic, the artist worked from France with her studio in Los Angeles, while coordinating with CMA staff and communicating with students via Zoom. The pandemic-delayed exhibition threw the students a curveball. Several selected works became unavailable, so alternatives had to be selected. For instance, the frieze of clocks had to be replaced with a different set. It's a valuable lesson in the art of curation: an exhibition is never quite set in stone until it's installed on the walls.

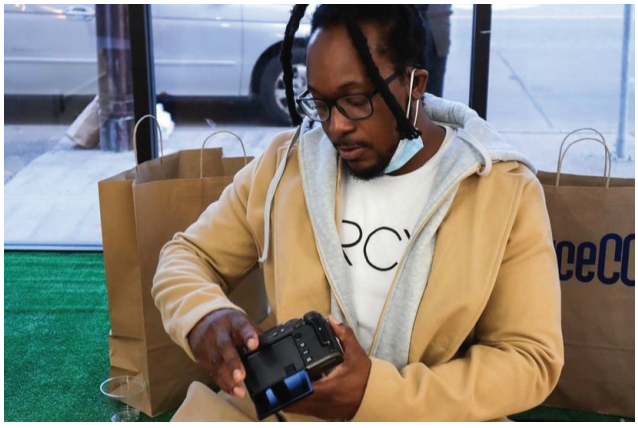
But the students made the best of things. As their planned programming had been canceled, they created new online projects in the form of memes. Based on works from the CMA's collection, the memes continue the time travel theme, mixing history with current trends in digital communication. They also produced a fictional newspaper in the style of 1930s editorial stories. And they developed a time capsule that will be sealed, and opened in ten years.

Of the experience, Carter recalls that it felt a little "mysterious" to work with Owens, but that she was able to connect with him: "Working with Laura brought me to my highest peak of inspiration when at the time I didn't have any, and for that I'm grateful." Acquiring a new appreciation for art, Carter intends to pursue photography and videography and has been exhibiting his work at RampArts gallery. The Currently Under Curation program has given these students an in-depth look at how museums function.

"They are professionally done exhibitions, but then there are rules broken that art historical curators would never do," Kretzschmar says. "There's a freshness… It's fun to see their choices." It's refreshing to see the Cleveland Museum of Art devoting a youth program to a subject that many don't necessarily think of as both a scholarly and an artistic practice. This program allows us to consider the larger contribution that teens make in our communities and our culture.

DAVID RAMSEY: WHAT'S BLACK, BROWN WITH ROOTS ALL OVER?

by jimi izrael



David Ramsey

Sitting down with David Ramsey, owner of Deep Roots Experience, a Black-owned and operated art gallery at 7901 Central Avenue in Fairfax, Cleveland, who also has a second location (Wood and Green, 2905 Mayfield Road, Cleveland Heights) that he just opened. Ramsey talks about working only with Black and Brown artists, creating space for the artwork, and presenting artwork in a way that befits the culture.

JIMI IZRAEL

Talk about the politics of Cleveland's art community.

DAVID RAMSEY

So in the creation of Higher Art, which is the nonprofit arm of the work, we educate young people in art; and then Deep Roots and Wood and Green, it was never our goal to be a part of the institution of art as it exists in Cleveland. We recognized that that institution had created systematical barriers for our art to be represented. They had been regularly and consistently unfair to our artists. Instead of wanting to be at that table, we just decided to build our own table.

JIMI IZRAEL

You're doing Deep Roots as an off-shoot of your nonprofit, the Higher Arts joint, correct?

DAVID RAMSEY

Yeah, so Higher Art exists as a nonprofit that we started to do art education for teens and young people. As Higher Arts, we did an installation at Progressive Insurance's corporate office, and then a mural at St. Luke's Episcopal Church on the West Side. And, of course, we have a mural up in Brewnuts now. We've worked with well over 200 children independent of any formal setting—we recruit out of the neighborhood, from the streets, and through parents. What we learned very quickly in some of the work in the detention centers was that we didn't have anywhere to tell those kids to go once they were released. Art is a powerful tool for education for rehabilitation. Once they leave that system, if you don't have anything for them to plug into, then they find themselves right back in the same scenarios. So we went to task looking for space.

JIMI IZRAEL

What kind of challenges have you faced? You can't tell me that you haven't faced a few.

DAVID RAMSEY

A lot of it has been people not understanding what it is that we're doing.

JIMI IZRAEL

What do you mean?

DAVID RAMSEY

For example, we work exclusively with Black and Brown artists, right? When I say Black and Brown artists, I do not mean people of color. I mean very intentionally Black and Brown artists. So artists of African descent and who exist in the LatinX community. The reason is because these two cultures are some of the most marginalized. They are, within Cleveland, some of the most troubled and poverty-stricken, and they also happen to be some of the most creative humans on this damn planet. You don't hear about these artists.

JIMI IZRAEL

What is the Black art aesthetic? I think in our community, we're too used to seeing dead people on t-shirts and calling it art, and I can't entirely agree.

DAVID RAMSEY

I'll start by saying that if you live a life that doesn't have a significant amount of difficulty to it, then you are uniquely equipped to present pieces of work and expressions of yourself that reflect that. Again, America's model has allowed for a more relaxed, comfortable experience to exist with one group of people and a much more difficult, dark experience to live with another.

JIMI IZRAEL (ANNOYED)

Who are we telling the story to and for? Are we telling it to and for the edification of white people, or future generations?

DAVID RAMSEY (LONG PAUSE)

Yes.

JIMI IZRAEL (LAUGHS)

Fair enough.

Gallery view, opening night for *Who Are Your Heroes*, at Deep Roots Experience.

DAVID RAMSEY

We tell that story for us, so that we can make sure that our narrative is told in a way that is accurate to what our experience is. We tell that story to other cultures because they deserve to understand what the Black experience is, the same way we understand what the Asian experience is and we understand what the Latin experience is, and we understand what the Irish experience is. St. Patrick's Day is one of the biggest commercial holidays in America, and we struggle to get people to respect Martin Luther King Day or Black History Month. We got to start using a different lens while we're looking at the experience of Black people. We have gotten so docile in our acceptance of people just doing whatever they want to our community and to our culture and to our things.

It's happened musically. You look at jazz, you look at rock, you look at hip hop. All artistic expressions that were spearheaded by people of color, by Black and Brown people, that are now dominated by people that don't look like us. We too often let people into our culture and give them the space to help shape that culture. We need to start taking a more aggressive and more intentional grasp of the stories that we live, and the stories we tell, and be willing to sacrifice just a little bit so that we can make sure that that story is told accurately. I would suggest that some of the influx and support that Black Americans find in other countries is part and parcel to our intentionality in making sure that we tell our story in a way that we feel comfortable with.

An institution that lives off of your back is not going to tell people that they've been whipping it.

JIMI IZRAEL

Okay. You're a curator, but you're also a dealer. How's business?

DAVID RAMSEY

Business is successful. It has allowed us to maintain our space, which is of course the most important thing. We're able to continue to operate. We get more and more eyes every time we do a show, which leads to more and more collectors and also leads to more and more critics. I am as accepting of critiques of the art experience as I am of my personal work. I'm looking for people to give us feedback. If your feedback is about the culture, then that's not something I'm always going to accept because if you don't understand the culture or you're not a part of it, then you don't really get the nuances of why we make certain choices. But if you come into the space, and you see a piece of art, and you challenge me on whether it is of the same quality as some of the other artwork, or you challenge me on whether the message fits with the rest of the pieces, those are conversations that I'm always willing to have.

JIMI IZRAEL

Name three things you need to know to make yourself a successful entrepreneur in the arts.

Gallery view, opening night for *Who Are Your Heroes*, at Deep Roots Experience.

DAVID RAMSEY

Who your audience is, what your purpose is, and what your message is.

JIMI IZRAEL

I'm going to go out on a limb and maybe suggest that you don't get a ton of white traffic in that store.

DAVID RAMSEY

You'd be surprised.

JIMI IZRAEL

I wouldn't be.

DAVID RAMSEY

Every show we get more and more, and I think it is a testament to the quality of work that we have. I'm a firm believer in that if the shit is good, it's going get found. Whether that's music, paintings, golfers, basketball players, whatever. It's a basketball player right now, in some rural city in Alabama who's got D1 schools coming to his house to recruit him, because greatness is visible to whoever is looking. So as we do more shows, we get more and more traffic of people outside of the diaspora, but it is difficult because the experience of enjoying art has been historically white washed. It is a very Eurocentric and very white-themed experience, and we do things differently here. We do it based on the experiences of our culture.

We celebrate differently, and every time that we have a show that opens, it's a celebration because it's a testament to the greatness that exists within us that we've been able to put up on these walls for other people to see.

JIMI IZRAEL

Wow, okay. That's damn near a t-shirt.

DAVID RAMSEY

Yeah, we got some t-shirts if you want some.

I know we're talking like we're wrapping up, but if I can real quick, Deep Roots and Wood and Green are the two art galleries that I own, and I'm very proud of them, but there are a ton of Black and Brown art spaces that are popping up throughout the city. You have the one at 78th Street Studio. Shout out to Angelique, a young Black woman who is the co-owner of that space. You've got Antoine Washington and Mike who have the Museum of Creative Human Arts, which is [in Lakewood]. You got The Cleveland Gallery. You got Sammy, who is operating out of Blank Canvas. You've got Framed. There are a ton of these spaces that exist that really have not been given the notoriety or the looks that they should.

Part of my work is not just about building ourselves up, but making sure that it's understood that we thrive as a community. So I wanted to make sure I got those people's names on here because they have some amazing work.

JIMI IZRAEL

So what does 2021 look like?

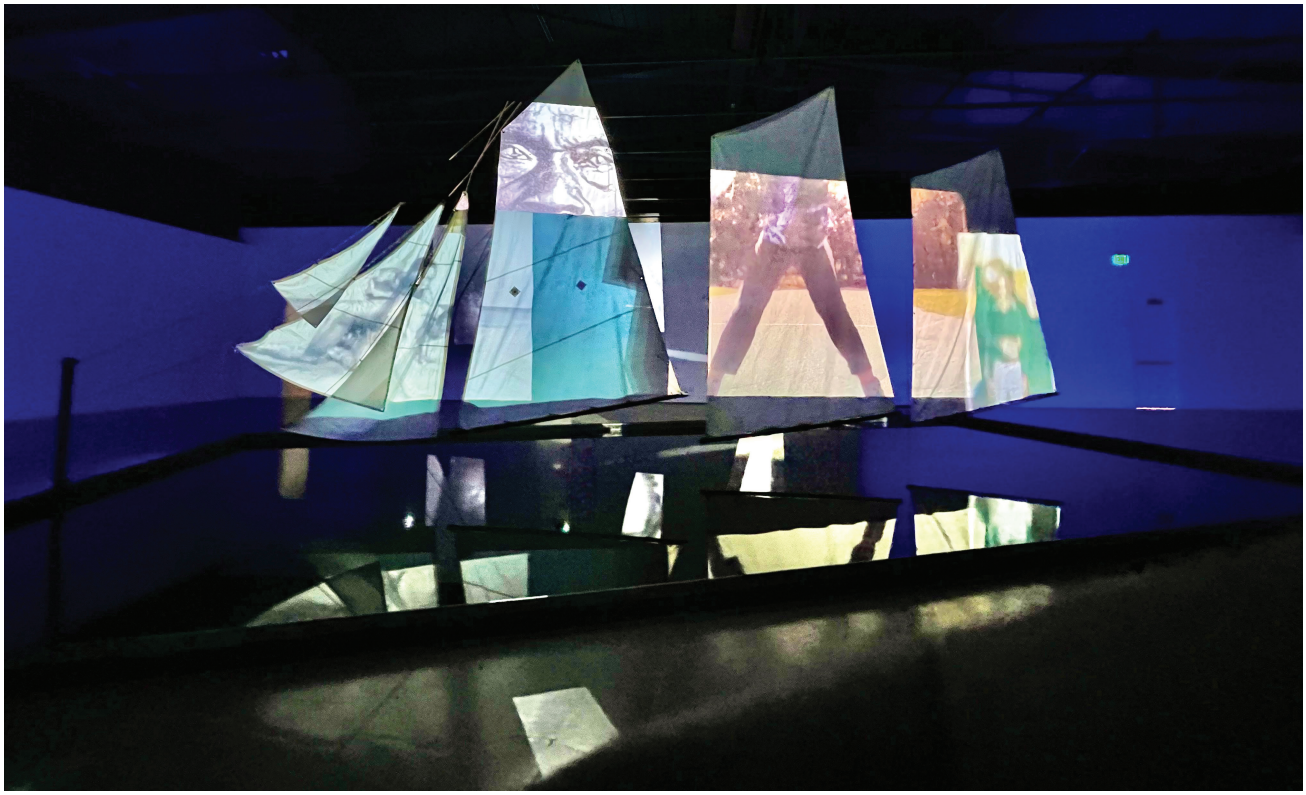
DAVID RAMSEY

Yeah man, we got a ton of shows coming up. We're doing our SheArt exhibition in July, which is the exhibition that we do every year. It is dedicated to Black and Brown women, so the only people who are showing during that time are Black and Brown women. All of the events around the exhibition are focused on Black and Brown women. The only invitation that I offer to men is to sponsor Black and Brown women to participate in the programs. So we got that coming up. We're doing the Best in Black wine competition again this year. We've connected with some really dope wineries that'll be participating this year that didn't get a chance to last year. We're working on a concept called Boxed Brunch. In this time of COVID where we can give the feel of a brunch party with the safety of some COVID-friendly experiences.

Yeah, and then just continuing to Curate the Culture. We're expanding, doing some stuff in other states, curating some shows outside of Ohio, and continuing to grow the brand. That's really it, man, just living this art life as honestly and fluently as I can. We will be working off of the theme of Black excellence throughout the entire year. So please pull up, have a good time with us.

IMAGINE OTHERWISE, OTHERWISE IMAGINED

Review by Vince Robinson



ABOVE: *still waters run deep / fall in your ways*, installation at moCa Cleveland by Philadelphia artist Shikeith. FOLLOWING PAGE: *And Yeah, About That Seat at the Table*, installation by Antwoine Washington at Museum of Creative Human Art (MOCHA). Photo by Vince Robinson.

Places for art can be found in a myriad of eclectic spaces. Curator / organizer LaTanya Autry's *Imagine Otherwise*, presented by moCa Cleveland, creatively demonstrates what happens when boundaries are stretched beyond the figurative and literal walls in Cleveland's art ecosystem. The show challenges the status quo and offers opportunities for artists and patrons who, for a variety of reasons, often find themselves on the outside the walls. Autry is George Gund Foundation Curator-in-Residence at moCa, and the first Black, on-staff curator in the organization's 52-year history.

The exhibition includes a trio of shows at different locations, including Cleveland's Museum of Contemporary Art. The crown jewel of the triad occupies the 4th floor of the gleaming museum at 11400 Euclid Avenue in the epicenter of Cleveland's cultural, educational, and medical footprint. Installed there is *still waters run deep / fall in your ways*, a provocative exploration by Philadelphia artist Shikeith.

Anchored by a full-scale replica of a ship, presumably one that would have carried human cargo from West African shores to the Americas, its sails double as screens that cinematically display the complexities of the psyche of the queer Black male. Images of a young Black boy's gender-bending choreography are combined with 24-frames-per-second projection of grown men of African descent wrestling in stark nakedness.

It is an immersive experience that swallows the participant in the sound of struggle expressed in the poetry and music cascading from speakers in the expansive gallery on the crown floor. As you enter the space, each stride provides a chance for eyes to see the words floating to ears below. The immersion gives context to the conflict expressed by the images and the associated discomfort. It is a reference to the idea that birthed the exhibition.

Imagine Otherwise was inspired by Christina Sharpe's widely praised *In the Wake: On Blackness and Being*, a deeply thoughtful examination of cultural representations of daily Black life and

a quest for survival in the aftermath of a transatlantic voyage. The multi-layered metaphor of the wake and the ship reveal her skillful, probing understanding of words and their associations with the struggle that continues, fueled by the ship that operates with an engine of racism.

As she defines it, "Wake: the track left on the water's surface by a ship; the disturbance caused by a body swimming or moved, in water; it is the air currents behind a body in flight; a region of disturbed flow."

The repetition of this theme permeates her writing and resonates in every aspect of this three-site exhibition that takes anti-Blackness head on. The hold of the ship exemplifies punishment, containment, and regulation existing in a climate of white supremacy and anti-Blackness that abbreviates the lives of the descendants of Africans in the wake.

The title of the exhibition was derived from the text of Sharpe's book. Shikeith brilliantly fuses the chosen genres of cinema, song, poetry, and sculpture to provide a harbor in which to anchor her interpretative excellence.

Outside of the museum, the West Side installation of Antwoine Washington's *And Yeah, About That Seat at the Table* clearly illustrates the beauty and value of exploring art within the context of everyday life inextricably linked to the Black experience in a way that defies common perception and illuminates the triumphs, tragedies, and challenges of integrating into a non-accepting society.

The show rests in the quaint confines of the Museum of Creative Human Art (MOCHA), co-founded by the artist and featuring his multimedia approach to storytelling. As one chapter of Autry's explorative *Imagine Otherwise*, it extends beyond the walls of moCa's University Circle castle into Cleveland-area neighborhoods.

It occupies space above Mahall's 20 Lanes, a performance venue and bowling alley on Madison Avenue in Lakewood. After passing through the venue, one climbs a hardwood staircase to ascend to living space that serves as its home, where a table of coins and hundred-dollar bills lie quietly, screaming irony. It is the biting wit of the artist who uses them to illustrate a consistent theme resonating through various works. The murals, mixed media, and thoughtfully placed objects in what could be seen as living space resonate with one who can relate to life in this country through the lens of the African American experience.

A black and white flag provides the backdrop for the intra-racial struggle within America. Two pairs of melanin-rich hands bleed into the rope that denotes intra-racial conflict and the continual tug of war for survival fueled by a system that uses capital consumption as a control mechanism.

The faces of Shirley Chisholm, Coretta Scott King, Fannie Lou Hamer, Harriet Tubman, Sojourner Truth, Nina Simone, and an unidentified woman—whose image dominates the fixture supervised by the figure of a Sankofa bird—subtly speak to another consistent theme: freedom.

Another mural conspicuously claims an additional entire wall in the space that was formerly a dining room. From its custom cabinet bench, one can observe the image of a young African American boy facing himself in his mirror image 93 million miles away, clenched upraised black fists frame FREE, punctuating his imagined arrival at the finish line.

In the adjoining living room, objects beckon attention. The shelf next to the fireplace sports a turntable. On the floor, a crate of records welcomes a glance at The Blackbyrds album peeking through the sides.

This art feels like home. It has reminders of the conflicts and traumas inflicted by the Founding Fathers. It adds descendants of the witnesses and unwilling participants in human cargo for sale in the New World. For a taste of it, the table awaits.

Across town nestled in another historic building is the third space of the trilogy of offerings in *Imagine Otherwise*. Doctors and lawyers once practiced in the Professional Building hugging the edge of Glenville and the adjoining University Circle museum gems. It's now home to the ThirdSpace Action Lab's gallery, featuring Amber N. Ford's *Strands, Tracks & Naps* and Imani Dennison's *NO MAS - Irreversible Entanglements*.

In the midst of a pandemic, the scale of this exhibition welcomes visitors to inhale another scent of the Black experience. Ford's work warmly embraces hair in natural textures that defy the aesthetic chosen by default in conventional culture with a collage of images of melanin hues. Delivered in mixed media, hair speaks a language that beams with pride and unapologetic authenticity.

The sole masculine figure in her collection of follicular magnificence sports none at all, in further contrast to the overall theme. Perhaps the point was to prove that there could be beauty, even in its absence.

In the same space, Dennison's short eight-minute film *NO MAS - Irreversible Entanglements* shows continuously on the wall-mounted screen that sings with Africa/Brass over flashbacks of the past and glances at an imagined future. Serious Black faces float through the future in space helmets encountering an all too familiar resistance.

Again, melanin in motion navigates a hostile environment, wrestling with a conflict for which an end is called. As depicted, young and old endure the pangs of colonialism and the political turmoil that defines life on planet Earth.

In its brevity, it is extremely imaginative—perhaps a fitting end of a tour that began with a proverbial slave ship and ended on the west wall of the ThirdSpace Action Lab on a television screen with an eye towards the future. Cinematic visions of the days to come are often devoid of Black imagery, as are museums and galleries in this city and across the country.

Imagine Otherwise challenges all to otherwise imagine.

Imagine Otherwise *is on view February 18 through June 6, 2021 at moCa Cleveland, MOCHA Cleveland, and ThirdSpace Action Lab.*

THE SCULPTURE CENTER'S *CROSSROADS*: ARTISTS REIMAGINE CLEVELAND LANDMARKS

by Douglas Max Utter

PREVIOUS PAGE: Decking of The Sidaway Bridge was burned during the Hough riots in 1966, and never repaired, making the bridge a symbol of racial division in the city. As part of *Crossroads*, artist Shani Richards will project images of the bridge and information about it at Elizabeth Baptist Church, which serves the nearby community. ABOVE: The pedestrian bridge linking the East Cleveland side of Forest Hills Park with the Cleveland Heights side. Photographer Gina Washington will use the site to show photos of East Cleveland residents.

As an emergent artistic technique, augmented reality (AR) may seem like a pretty high-concept notion, long on what George W. Bush called "the Vision thing," arguably a bit short when it comes to reality itself. But AR offers at least one hugely important advantage to artists and museums, anywhere and everywhere: a fresh and flexible way for audiences to interact with works of art. The technology also bypasses various barriers, accessing the cultural space that art institutions often too jealously guard, as arbiters of value and historicity, and as trustees of actual treasures. Augmented reality walks right in (virtually) and hangs its stuff on the wall (on your smartphone or ipad), which when you think about it is a strikingly revolutionary act. The technique is genuinely "transformative," in the sense that it facilitates a reimagining of the world, nailing its manifestos on the doors of perception. For those reasons AR has been gaining traction since about 2010, and is beginning to come into its own in a big way due in part to COVID-19 and the urgency of social distancing, plus an ever-increasing awareness that access often perpetuates hard-to-spot structural inequities, as well as very obvious racist discrimination.

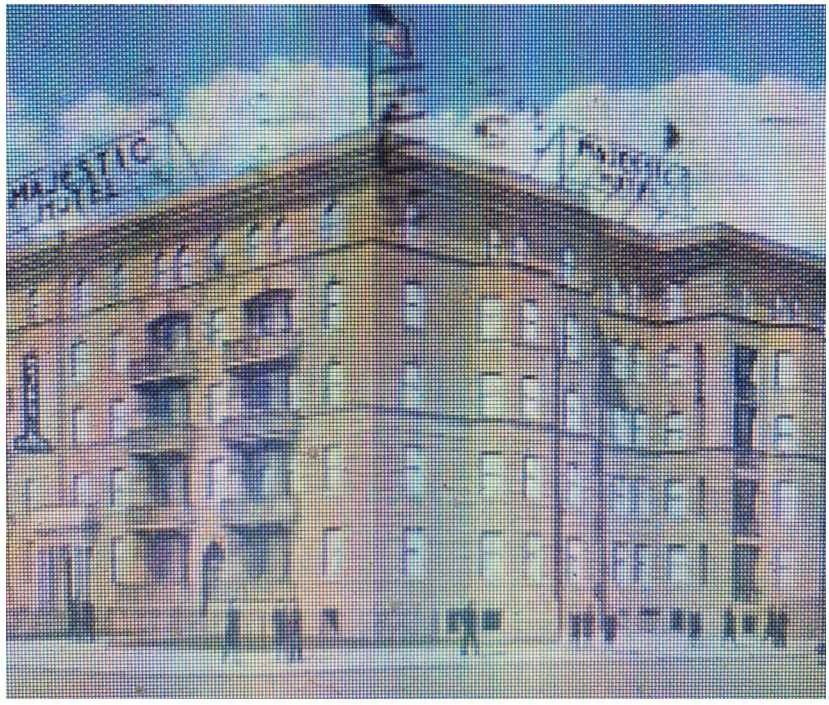
So what is augmented reality? In the case of a ground-breaking exhibit titled *And Still We Rise* opening this summer through The Sculpture Center, it's a free app known as 4th Wall, available online courtesy of LA artist Nancy Baker Cahill. It works by superimposing new information into/onto a real place, via your phone's camera lens. First you have to actually go to the place: the show is billed as interactive. Then GPS software pinpoints the location, identifies the structure—a museum wall, a public building's façade, a bridge—and the app goes into action, hanging there an image, or anything else an artist can supply.

For The Sculpture Center's upcoming hybrid exhibition *And Still We Rise*, which is part of their Crossroads program, curator Robin Robinson of Sankofa Fine Arts worked with Director Grace Chin to kick off promotion of the show. The two cooperated with Cahill to produce an AR image of the well-known Cleveland mural Our Lives Matter—which is the original work of Robin Robinson herself and fellow artist Gary Williams. But instead of showing it in its actual location on East 105th Street, the image of an African American man wearing a black hoodie, pictured with his wife and child, was superimposed on a photograph of the façade and front steps of the Cuyahoga County Courthouse in downtown Cleveland.

The twelve artists chosen from the city's African American arts community to participate in *And Still We Rise* are Lawrence Baker, Donald Black Jr., Marcus Brathwaite, Gwendolyn Garth, Amanda King, Hilton Murray, Edward E. Parker, Shani Richards, Vince Robinson, Charmaine Spencer, Gina Washington, and Gary Williams. Working in many different media and disciplines, most of these artists and their works are familiar to Cleveland art audiences. They were chosen in part, also, to represent six East Side neighborhoods: Glenville, East Cleveland, Buckeye, Central, Kinsman, and Slavic Village. In several cases, the Crossroads artists revisit all but forgotten Cleveland connectors and locales that at some point figured prominently in Cleveland's checkered, eventful history. A powerful system of symbols emerges from these works, describing a city Clevelanders may think they

know and its narratives of freedom, through new metaphors, or from barely familiar perspectives.

In the Kinsman neighborhood, located not far from Slavic Village, an historic suspension bridge spans the Kingsbury Run Valley, high above the rapid transit tracks there. It was built by the legendary Shaker Heights entrepreneurs the Van Sweringen brothers as a replacement for an earlier wooden structure. Connecting Polish and Czech neighborhoods, the 1930 Sidaway Bridge—Cleveland's only example of a classic suspension bridge—soon proved ill-fated. In the years immediately following the opening of the bridge, Kingsbury Run was the bloody site of the era's notorious Torso Murders. The structure soon acquired an evil reputation, though many children used it regularly at that time to get to school. During the same period, the demographic transformations of the Great Migration were in full swing, and the Kinsman area became predominately African American. Sidaway was soon a flashpoint for racial tensions. During the Hough Riots of 1966, when the main action took place just west of University Circle a few miles due north of Kinsman, white rioters set fire to Sidaway's wooden planking. Authorities deemed it unsafe, and the bridge was closed. It stayed closed, and the city's unwillingness to repair and reopen it was ruled (in a federal court ruling that mandated school busing) to be proof of collusion among powers in city government, resisting desegregation. After half a century, what matters to artists like Shani Richards, who explores the community dynamics of the situation in the Crossroads show, is the incredible fact that Sidaway Bridge was never repaired, and never reopened. It's still there, in fact, sealed off and accessible only through privately-owned land. Online articles state that the best way to get a good look at the historic structure is from the window of a rapid transit car, passing nearby just east of the 55th Street RTA stop. Since access is impossible, Richards, who earned her MFA in Metalsmithing from Myers School of Art at the University of Akron, will project images of the bridge and information about it at Elizabeth Baptist Church, which serves the nearby community.



The Majestic Hotel, demolished decades ago, had been a center of Black culture in Cleveland. Artist Gwendolyn Garth will make a work in augmented reality envisioning a cultural center that would commemorate the Majestic on its original site.

Another fascinating, now neglected chapter in Cleveland's important Black cultural history centers around the Majestic Hotel. Unlike the Sidaway Bridge, the 250-room hotel opened in 1907 was demolished decades ago. East-Side multimedia artist and community activist Gwendolyn Garth intends to make a work of art in AR envisioning a cultural center that would commemorate the Majestic on its original site at the corner of Central and East 55th Street. In its heyday the hotel was Cleveland's answer to Harlem—an oasis for black visitors and performers over a span of several decades, an important part of Cleveland's Black artistic renaissance stretching into the 1950s. The hotel was home to one of the nation's great jazz clubs, opening and reopening over the years as the Furnace Room, the Heat Wave, Ubangi Club, and most famously the Rose Room.

The Crossroads team of artists explores many other long-lost corners of the city, bringing to light the stories, achievements, and struggles of several generations of African American East-Siders. Photographer Gina Washington, who earned her MFA at Ohio University, uses the damaged, but still functioning stone footbridge, uniting Cleveland Heights and East Cleveland as it spans Forest Hills Boulevard, to display photos of East Cleveland residents of all ages. They're shown holding their written answers to the question, "Who Are You?"

The well-known sculptor, painter, and educator Ed Parker, who long ago brought two huge classical columns to the street in East Cleveland where he lives and who has owned and operated a school, an art gallery, a café, and a B&B establishment, is using his columns—which mark a sort of gateway between Cleveland and East Cleveland—to frame an AR work about gun violence. There will be much, much more. The exhibit is likely to inspire new hopes based on Cleveland's illustrious past, and it also might wake a few ghosts and touch a nerve or two, in an always surprising city, noted for industry, arts, innovative rustbelt-style segregation, and a whopping amount of denial.

CAN TRIENNIAL 22

JULY – AUGUST, 2022

YOU ARE HERE

YOU ARE HERE is a multi-venue exhibition organized in collaboration with an intergenerational, diverse team of curators who have a range of institutional affiliations. The curatorial team will assemble more than a dozen exhibitions that will, at times, examine place and location, and at other times skewer notions of culture and politicas, and map to discussions around presence and loss. Together, these exhibitions will give us an experiential journey through the literal geography of our city, and the ever-complicated situational understandings of place, context, identity, and action. For more information or to apply, go to CANtriennial.org.

APPLY AT CANTRIENNIAL.ORG
JUNE 1 THROUGH SEPTEMBER 30, 2021

CURATORIAL TEAM

CURRENTLY UNDER CURATION, the Cleveland Museum of Art / Cleveland Public Library's curatorial mastery program for students, led by artist Darius Steward and Sabine Kretschmar.

DARIUS STEWARD Artist, FRONT International Cleveland Triennial for Contemporary Art (2018), MOCA Cleveland, William Busta Gallery, Tregoning and Company, Bonfoey Gallery / Thomas French Fine Art, BFA, Cleveland Institute of Art, 2008; MFA, University of Delaware, 2010, Program Manager, Currently Under Curation, Cleveland Museum of Art.

SABINE KRETSCHMAR Education Art Collection Manager, Cleveland Museum of Art, and Master Teacher, Curatorial Arts Mastery Program, The Cleveland Museum of Art; previously executive director of The Shaker Historical Society and Museum, and Assistant Curator of Prints, The Cleveland Museum of Art. MA / Art History & Museum Studies, Case Western Reserve University; BS / Art History, University of Wisconsin-Madison.

THEA SPITTLE Curatorial fellow, Live Arts Biennial, Fischer Center for the Performing Arts, Bard College, Annandale-on-Hudson, New York; curatorial fellow, SOMA Summer / Mexico City. MA, Center for Curatorial Studies, Bard College, 2019; BA, Art History and Hispanic Studies, Hamilton College, 2012.

KRISTIN ROGERS Artist (JayJay Gallery, Sacramento; DIRT Gallery, Kansas City; Miami International Art Fair, South Beach; MOCA Cleveland); Curator, Newsense projects, Lakewood; curator / education program manager, The Progressive Collection, Cleveland; Trustee, SPACES Gallery, Cleveland; co-director of the alternative cooperative, Cultural Machine Complex, Cincinnati.

HECTOR CASTELLANOS LARA Artist / Cleveland Museum of Art Parade the Circle; Founder and organizer / Dia de Muertos Cleveland at Cleveland Public Theatre; co-founder / Artistas Latinos Unidos; exhibit coordinator, Escuela Popular, Cleveland; Exhibitions and workshops at Cleveland Museum of Art, Playhouse Square Foundation, Young Audiences, Immigrant Worker Project, International Community Council, The Arthouse, Case Western Reserve University, International House of Blues Foundation, MetroHealth Center, and Broadway School of Music and the Arts.

WHAT'S NEXT by Amanda D. King

WITH MORDECAI CARGILL

For the fourth installment of "What's Next," Amanda D. King spoke with Mordecai Cargill, co-founder and creative director of ThirdSpace Action Lab. In the conversation, Cargill discusses place-making, critical fabulation, and sonic character in Cleveland's Glenville neighborhood.

AMANDA D. KING

How has growing up in Cleveland shaped your understanding of culture?

MORDECAI CARGILL

I am interested in the ways Black culture emerges in distinct geographies like Cleveland because of my experience growing on the Black East Side and attending Glenville High School. Cleveland has a distinctive rhythm, sonic character, and way of expressing culture that continues to shape me. Culture, specifically, and Black storytelling help us make meaning of what is happening globally and express it more beautifully and intentionally. As an African-American studies major at Yale, I intentionally engaged in interdisciplinary coursework (sociology, political science, history, and literary studies) to tell a story about what it's like to be Black in Cleveland, as well as to interpret the significance of Black people shaping the cultures of these geographies against all odds.

I use my creative practice to advance ideas of Black liberation that are articulated across time and against the sometimes subtle, and sometimes very overt reminders that there's still a racial hierarchy that dictates our lived experiences and how we fit into society.

KING

What artists inspire your interest in storytelling?

CARGILL

My work looks to Spike Lee and John Coltrane because they give voice to Black experiences happening within distinct geographies. Spike Lee's depiction of Brooklyn in *Do the Right Thing* makes me think about the catalyzing events in a neighborhood that cause it to erupt because of underlying racial tension that is always present. This happened in Glenville, during the Glenville Uprising, and more recently in the summer of 2020, in response to George Floyd.

I also look to Coltrane as a symbol of the Black Arts Movement in the sixties, during its transition from a focus on Civil Rights to a focus on Black Power. There's this tension between how John Coltrane expressed his allegiance and solidarity with the Black Power ethic in his music, but he wasn't the most vocal proponent of it in other areas. Still, if you listen to *Alabama* or *A Love Supreme*, it's like a prayer. It's him in conversation with the higher being. There is something about how he was using his instrument to give sonic character to the spirit of the people who were in the streets resisting white supremacy. Coltrane's work converged political organizing with cultural production and was shaped by and was a catalyst for the continued movement in the sixties and seventies.

Both men inspire me to better understand how one's racialized experience shapes the style of cultural production that emerges in these places. As creative director of ThirdSpace Action Lab, I aim to reignite a sense of place-based ownership

and consciousness needed for Glenville to become what was once known as the Gold Coast, but with an understanding that the Gold Coast should mean something different now than it did in the past.

KING

Tell me about your vision of Glenville.

CARGILL

I leverage arts, culture, and activism to create the most radical and aspirational vision for what Glenville can become.

ThirdSpace Action Lab is one of the first movers of our generation to lay roots on 105th Street in Glenville. We're inhabiting The Madison, a building created by the first Black architect in Ohio, Robert P. Madison. He was commissioned to build the space by Black doctors in the neighborhood because they were excluded from practicing at big institutions that continue to be the economic development engines of Northeast Ohio.

To refuse this exclusion and pay homage to our elders, ThirdSpace continues to embrace place-making. We are motivated and inspired by the actions of not just Mr. Madison but the nine doctors who were committed to making Glenville a healthy community.

Our building will continue to be a vessel that serves the community and a vessel for us to imagine what the future looks like—a place that feeds people's souls through the arts by holding exhibitions, sharing our book collection, and making Brittany's Record Shop accessible to the community. We want to envision a new Gold Coast and make it real by practicing liberation within our four walls.

KING

What does your approach to achieve liberation look like at the moment?

CARGILL

I am currently listening to oral histories about Glenville. In an interview, a resident was reflecting on Glenville as the Gold Coast; he explained that at one point in time, "You could find anything you needed between Superior and St. Clair. And at night, it was lit up like Broadway." This was him reflecting on Glenville as the Gold Coast.

But that Gold Coast does not exist to me. I've never known Glenville on 105th Street to be a place where everything was available to me. Still, at ThirdSpace, we're trying to critically interrogate narrative and embrace Saidiya Hartman's critical fabulation practice to make sense of gaps, silences, and omissions of Black people in historical records. Certain archives reduce the Black experience to mere data points. We seek to take those data points and create a story representing the person's life beyond this unfinished document. This data is an entry point to re-envision what Glenville looked like when it was a Gold Coast and it helps us imagine what the new Gold Coast could be.

KING

Is that the sonic character of Glenville now?

CARGILL

When I think about Glenville's sonic character, my mind goes to Bone Thugs-n-Harmony. Their music was distinctive from anything else that existed at that time and has yet to be recreated. I argue that their sound could have only been created in Cleveland and Glenville. They were on the block in the middle of the night, doing whatever they had to do to survive during the height of the urban crisis when Glenville was bottoming out, and residents were left to struggle and make way for themselves. They were hardened by this experience, so they made Gangsta rap, but it sounds melodic and beautiful because they had shared experiences and understandings but a different way of expressing it. In a nutshell, this blend of hardness with harmony is what I think of as Cleveland's contributions to culture. Anyone who grows on this soil takes this with us wherever we go.

KING

What's Next?

Chocolate City Cleveland is what's next. It's a project that reimagines how we can demarcate the built environment in ways that will inspire people to see Glenville as a place where magic happens.

SUMMER 2021 EVENTS

by Anastasia Pantsios

Your easy, chronological guide to exhibits and opportunities at Northeast Ohio galleries, studios, and museums coming in the next few months. More information about many of these exhibits can be found elsewhere in the pages of *CAN Journal*.

CONTINUING EVENTS

THROUGH MAY 29

Akron Mail Art

AKRON ART MUSEUM

THROUGH MAY 30

Laura Owens: Rerun

Los Angeles-based mid-career artist Laura Owens is a Norwalk, OH, native, and part of her show at Transformer Station, involves taking a trip back to her youth through the eyes of contemporary teens. She spent two years working with local students to curate both old and new work on the theme of time travel. The show features works from her previous shows, never-seen work from her high school years, and a site-specific installation.

TRANSFORMER STATION

THROUGH JUNE 4

The Origin of Form by Martha Poggioli

Reciprocity: Back Back Forth and Fourth by Brooklyn, NY-based artist-in-residence Mildred Beltré

Suddenly, Passing Strangely is an online and in-person group exhibit of time-based Coming art, curated by SPACES' own Megan Young in collaboration with Chicago's Columbia College.

SPACES

THROUGH JUNE 5

Student Art Show

THE GALLERIES AT CSU

THROUGH JUNE 6

DomesticLands

Morgan Bukovec, Gary Sczerbaniewicz of Buffalo, New York, and Allison M. Walters

KAISER GALLERY

THROUGH JUNE 6

Layers of Meaning: China's Flora and Fauna in Painting and on Porcelain

CLEVELAND MUSEUM OF ART

THROUGH JUNE 6

Imagine Otherwise

A four-artist show that "expresses the boundlessness and fierceness of Black imagination and love despite ongoing antiBlack violence," put together by moCa's Gund Curator in Residence La Tanya S. Autry, its first on-staff Black curator. The artists include two from Cleveland—the extraordinarily perceptive photographer Amber Ford and painter Antwoine Washington, founder of the Museum of Creative Human Art—along with film-based artists Shikeith, who works out of Pittsburgh, and New York-based Imani Dennison. It's unusual in that it takes place not only at moCa but also two locations in the community.

MOCA CLEVELAND, MUSEUM OF CREATIVE HUMAN ART & THIRDSPACE ACTION LAB

THROUGH JUNE 6

Naeem Mohaiemen

Monday, Day 3753

MOCA CLEVELAND

THROUGH JUNE 9

Tim Lachina: The Golden Hour: Polaroid Photographs

Part of Cleveland Photo Fest

BOSTWICK DESIGN ART INITIATIVE

THROUGH JUNE 13

Intern Exhibition

HEIGHTS ARTS

THROUGH JUNE 13

Bruce Davidson: Brooklyn Gang

CLEVELAND MUSEUM OF ART

THROUGH JUNE 15

Anthony Van Rooy: Chaotic Balance vs Temptation, Select Works 1994-2020

By appointment

818 STUDIOS

THROUGH JUNE 16

Rebecca Cross: Suspended Animations

MASSILLON MUSEUM STUDIO M

THROUGH JUNE 26

Threshold/Drawn to Paint

YARDS PROJECT

THROUGH JUNE 27

Glint of Transition: Analise Minjarez, Sarita Westrup, Avery Williamson

PRAXIS FIBER WORKSHOP

THROUGH JUNE 27

Gustave Baumann: Colorful Cuts

CLEVELAND MUSEUM OF ART

THROUGH JUNE 30

Cleveland Photo Fest's PHOTOTHON 2021

The second annual CPF features seven shows at one location. Three themed group shows drew from international submissions—Furtography: Another Show for Dogs; For Women Only: Dear Diary (Show Us Your Secrets); and Deja Nude: Not Another Nude Show—while I Identify As: Portraits in Black and White is a project in which Cleveland photographers

Due to the COVID-19 crisis, many art events planned for this summer have limited admission, and while almost all of them remain free, many require pre-registration. All in-person indoor events require wearing facial covering.

These listings are based on announcements from each presenting organization, at press time. Depending on the course of the disease and trends in rates of infection, events may be added, cancelled, or postponed. Check the CAN Weekly e-newsletter for the most up-to-date information. To subscribe to the free CAN Weekly, visit CANjournal.org and look for the "Join Our Email List" button on the right side of your screen.

made black and white portraits of each other. Also on display is Randy O. Norfus: Abstracts and Collage. The show also includes a pair of rotating exhibits and regular Thursday night events.
BOSTWICK DESIGN ART INITIATIVE

THROUGH JUNE 30

FOCUS

In conjunction with the 2021 Cleveland Photo Fest, Bonfoey is opening FOCUS, an exhibition of six Northeast Ohio photographers who span generations and identities, and whose work is stylistically diverse: Donald Black, Abe Frajndlich, Amanda King, Jeannette Palsa, Christopher Pekoc and Garie Waltzer.
BONFOEY GALLERY

THROUGH JULY 2

Cute

This exhibition, put together by Curatorial Assistant in Academic Programs Lucy Haskell, spotlights "things that are diminutive, wide-eyed, malleable, meek, soft, round, childish, playful—characteristics that may elicit a reaction of aw, cute." That includes cats.

Do It Again: Repetition as Art Strategy, 1945 to Now
ALLEN MEMORIAL ART MUSEUM

THROUGH JULY 2

AlmostREAL: Liz Maugans and Douglas Max Utter
HEDGE GALLERY

THROUGH JULY 3

We've Got Issues: Myra Schuetter Watercolors

Tomorrow... An Unknown Quantity: The Work of Lee Kessler

Mort Künstler: "The Godfather" of Pulp Fiction Illustrators

Collection Gems: Celebrating 85 Years of CMA
CANTON MUSEUM OF ART

THROUGH JULY 8

The 11th May Show Juried Art Exhibition at Lakeland
Virtual Artist Reception and Awards Ceremony, 7-8 pm, May 20
THE GALLERY AT LAKELAND

THROUGH AUGUST 13

Picturing the Land

Language Arts

Interrogating Beauties
ALLEN MEMORIAL ART MUSEUM

THROUGH AUGUST 22

Reconsidered: Works from the Collection
AKRON ART MUSEUM KARL AND BERTL ARNSTEIN GALLERY

THROUGH AUGUST 29

Martin Creed: Work No. 3398 EVERYTHING IS GOING TO BE ALRIGHT
MOCA CLEVELAND

THROUGH SEPTEMBER 3

The Enchantment of the Everyday: East Asian Decorative Arts from the Permanent Collection
ALLEN MEMORIAL ART MUSEUM

THROUGH SEPTEMBER 10

The Goddess Shield: Recent Acquisitions in South Asian Art

How can Museum Labels be AntiRacist?
ALLEN MEMORIAL ART MUSEUM

THROUGH SEPTEMBER 19

Totally Rad: Bold Color in the 1980s

The exhibit looks at the adventurous and expansive approach artists took toward color in this decade, drawing on neon and Day-Glo colors, pastels, and black-and-white contrasts. Video games, graffiti, fashion and MTV music videos all fueled this explosion as the rising glut of media created competition for attention.

Totally Radical: Art and Politics in the 1980s

This exhibit looks at the less colorful side of the period, as it explores the continuing push for racial justice and women's rights, spurring more demands for minorities and women to be represented in art; the approaching dissolution of the Soviet Union remaking international relations; and the shadow of AIDS, which took a major toll on the creative community.
AKRON ART MUSEUM

THROUGH NOVEMBER 5

Making Your Mark
ARKON ART MUSEUM

THROUGH JANUARY 9, 2022

Fashioning Identity: Mola Textiles of Panamá
CLEVELAND MUSEUM OF ART

MAY

21 **CAN Summer Issue Release**
DEEP ROOTS EXPERIENCE

21 **Third Friday**
5-8 pm
78TH STREET STUDIOS

21 **Magic Realism in Cleveland 1930-1960**
Through August 28
Visit atneo.org for more details.
ARTNEO

21 **Innate Environments**
Through June 13
HEIGHTS ARTS

21 **Revealed artist Kylie Ford: Passing Through**
Through June 26
THE SCULPTURE CENTER

21 **Revealed artist Emily Duke: Careless Water**
Through June 26
THE SCULPTURE CENTER

25 **Paper Cut Portraits virtual workshop**
Instructor: Janelle Washington
6-8 pm
MORGAN CONSERVATORY

27 **Nihil Omnia w/ Valences: Audio Visual Experience including New Media, 2D and 3D Computer Graphics, Fractals, Sculpture, and Visionary Art**
Cleveland Photo Fest Thursday night programming
BOSTWICK DESIGN ART INITIATIVE

27 **The 10,000 Things by Jordan Wong**
Through May 15, 2022
AKRON ART MUSEUM BUD AND SUSIE ROGERS GARDEN

28 **Closing for Slain Nemo Show**
PRAMA ART SPACE

28 **Holy Name Photo Department**
Part of Cleveland Photo Fest
Through June 20
PRAMA ART SPACE

28 **Bee1ne Solo Show: Ghetto Heroes**
Following a group show this winter where more than 20 artists presented their take on influential Black figures in "Who Are Your Heroes?" the gallery dedicates its space to one of the artists in the show, Cleveland native Bryant Anthony aka Bee1ne, whose street-style art has been featured in magazines such as Vibe.
Through June 18
DEEP ROOTS EXPERIENCE

29 **Last Saturday – Higher Verse Open Mic Night**
6 pm
LA COSECHA GALERIA

JUNE

3 **Delores Johnson: A Woman Photojournalist in the Middle East**
Cleveland Photo Fest Thursday night programming
BOSTWICK DESIGN ART INITIATIVE

4 **Murray Hill Art Walk**
Artist studios, galleries and shops will be open all weekend for browsing and shopping opportunities. Don't forget to save a little extra time for a meal at one of the neighborhood's multitude of restaurants, cafes, coffee shops and pizza joints.
5-9 pm June 4, noon-9 pm June 5 noon-5 pm June 6
LITTLE ITALY NEIGHBORHOOD

4 **Walk All Over Waterloo**
6-9 pm
WATERLOO ARTS DISTRICT

4 **Stephen Bivens: A Photographer for the People**
This two-venue show features the work of beloved Collinwood-based photographer Stephen Bivens who died last summer. His work provided an ongoing documentary of his community and especially its people, in images that brought it and them to vivid life.
Presented by Maria Neil Art Project
Opening 5-9 pm June 4
Through August 15
SIX SHOOTER COFFEE & MARIA NEIL ART PROJECT

4 **Summer Means Fun in the Sun (maybe)**
Works of Timothy Callaghan, Kristin Cliffel, Dexter, Davis, Hildur Ásgeirsdóttir Jónsson, Lori Kella, Michael Loderstedt, Jessica Pinsky, and Bellamy Printz
WILLIAM BUSTA PROJECTS

4 **Speak in Images See in Sounds**
Part of Cleveland Photo Fest
Through June 30
BOSTWICK DESIGN ART INITIATIVE

4 **Wendy Partridge: Place in the World: letterpress books and broadsides**
Through July 31
DEEP DIVE ART PROJECTS

4 **No Woman Is An Island: Works by Da'Shaunae Marisa Jackson**
Opening 5 pm June 4
Schedule an in-person viewing at cleveland-printroom.com.
CLEVELAND PRINT ROOM

4 **This Moment: An Artist in Residence Exhibition**
Group show features artists who did residencies at the Morgan, letting viewers see the breadth of talent it attracts. Artists include Karen Revis, Taro Takizawa, April Bleakney, Ann Marie Kennedy, Andrew Mancuso, Toby Millman, Ashley Pastore, Matt Liddle, Christi Birchfield, Winsome Jobling, Denise Bookwalter, Lee Running, Hong Hong and Claudio Orso.
Through July 17
MORGAN CONSERVATORY

4 **The Fertility of Transformation: Works by Anna Chapman & Kristen Newell**
Through July 17
WATERLOO ARTS

4 **Art by the Falls Pop Up Gallery Exhibit**
With last year's Art by the Falls cancelled due to the pandemic, and this year's cancelled as well due to the uncertainty around health restrictions, VAC invited the artists accepted into last year's show to participate in a pair of gallery shows this summer. The second runs July 23-September 1.
Through July 7
VALLEY ARTS CENTER

4 **Cleveland Institute of Art 2021 Alumni Exhibition**
Through August 13
CLEVELAND INSTITUTE OF ART REINBERGER GALLERY

5 **First Saturday monthly art opening**
LA COSECHA GALERIA

5 **Medieval Manuscripts and Illuminated Letters in-person workshop**
Instructor: Madison Bennett
10 am-4 pm
MORGAN CONSERVATORY

5 **Street Art Zoom workshop**
noon-1:30 pm June 5 & 12
ZYGOTE PRESS

7 **The Phabulous Photo Album virtual workshop**
Instructor: Elissa Campbell
7-9 pm June 7 & 8
MORGAN CONSERVATORY

9 **BAYarts Market**
4-7 pm every Thursday -Sept 9
BAYARTS

10 **Pictures Poetry and Music**
Cleveland Photo Fest programming
BOSTWICK DESIGN ART INITIATIVE

10 **James March: Cosmic Shift**
Free tickets for the opening will be available on Eventbrite the first week of June.
Reception 5-8 pm June 18
Through August 6
BAYARTS SULLIVAN FAMILY GALLERY

11 **Legacy: The 2021 Ursuline College Staff and Faculty Exhibition**
Through August 27
FLORENCE O'DONNELL WASMER GALLERY AT URSULINE COLLEGE

11 **From Caves to Tombs: Chinese Pictorial Rubbings from Stone Reliefs**
Through November 14
CLEVELAND MUSEUM OF ART

12 **Paper Marbling and Coptic Binding in-person workshop**
Instructor: Jenniffer Omaitz
10 am-4 pm June 12 & 13
MORGAN CONSERVATORY

14 **Get to Know Your Tabletop Platen Press virtual workshop**
Instructor: Bridget Lewis
6-8 pm
MORGAN CONSERVATORY

14 **A Thrilling Act: The Art of Anthony Eterovich**
Through September 25
MASSILLON MUSEUM

17 **Larry Rakow: Professor Optix Magic Lantern Show**
Cleveland Photo Fest Thursday night programming
BOSTWICK DESIGN ART INITIATIVE

17 **Ken Nevadomi**
Opening reception 7-8 pm on Zoom
Through August 7
ARTISTS ARCHIVES OF THE WESTERN RESERVE

18 **Third Friday**
5-8 pm
78TH STREET STUDIOS

18 **Spotlight Artist: Rick Rollenhagen**
Through August 8
HEIGHTS ARTS

18 **Emergent 2021: Ariella Har-Evan, Bianca Fields, Cass Penegor, Erykah Townsend, Joseph Travarca, Miguel Rivera, Nick Birnie, Odin Black and Saloni Parekh**
Through August 8
HEIGHTS ARTS

20 **BAYarts Summer Concerts kick-off**
7-9 pm
Additional concerts scheduled for June 27, July 11, 18 & 25; and August 1, 8 & 15
BAYARTS

21 **Strengthening Our Students summer camp**
Through July 30
EDWARD E. PARKER MUSEUM OF ART

22 **Moving Circles: Volvelles virtual workshop**
Instructor: Stephanie Wolff
6-8 pm
MORGAN CONSERVATORY

22 **Intergenerational Art Classes**
6-8 pm Tuesdays and Thursdays
EDWARD E. PARKER MUSEUM OF ART

24 **Alex and Irene Shaland: Crazy Travelers Who Have Crazy Pictures and Crazy Stories to Tell — Travel Fantastique!**
Cleveland Photo Fest programming
BOSTWICK DESIGN ART INITIATIVE

24 **Twilight in the Garden of Good and Greatness Garden Party and kick-off of Past Masters: Standing on the Shoulders of Giants**
CLEVELAND ARTS PRIZE

24 **Art House Artist Dialogues**
6-7:30 pm
ART HOUSE INC

25 **Cleveland Photofest Volunteers Show**
Through July 18
PRAMA ART SPACE

25 **Pay-What-You-Can Artist Talk with Osman Swimr Muhammed**
6pm on Zygote's YouTube Channel
ZYGOTE PRESS

26 **Butterfly Wing Paper in-person workshop**
Instructor: Hannah O'Hare Bennett
10 am-4 pm June 26 & 27
MORGAN CONSERVATORY

26 **John Chang: In Ink — Transformation of Calligraphy**
Through August 11
MASSILLON MUSEUM STUDIO M GALLERY

27 **Authentic Surface**
Through July 25
MANSFIELD ART CENTER

27 **Shush: Porcelain Sculpture by Kimberly Chapman**
Through July 25
MANSFIELD ART CENTER

28 **Poking Fun virtual workshop**
Instructor: Candace Hicks
6-8 pm
MORGAN CONSERVATORY

29 **Last Saturday – Higher Verse Open Mic Night**
6 pm
LA COSECHA GALERIA

1 **Private Lives: Home and Family in the Art of the Nabis, 1889-1900**
Through September 19
CLEVELAND MUSEUM OF ART

2 **Walk All Over Waterloo**
6-9 pm
WATERLOO ARTS DISTRICT

2 **2021 National Juried Exhibition: THE PEER SHOW**
This annual show now accepts submissions from artists across the country and in other media than photography.
Opening reception 5 pm
CLEVELAND PRINT ROOM

2 **Tactile: New Directions in Textile Group Show**
Through August 1
PRAXIS FIBER WORKSHOP

3 **First Saturday Monthly Art Opening**
LA COSECHA GALERIA

6 **High Art Fridays: the Sustainable Art of Plastics**
Through August 26
BEACHWOOD COMMUNITY CENTER

6 **A Satisfaction of Movable Mechanisms virtual workshop**
Instructor: Shawn Sheehy
6-8 pm July 6, 13, 20 & 27
MORGAN CONSERVATORY

8 **The Regional**
Multiple museums joined for this 25-artist group show featuring recent work in painting, photography, installation and performance by artists based in the Midwest, including several site-responsive commissions. The artists come from areas such as Detroit, Cincinnati, Chicago, Cleveland, Columbus, Indianapolis, Kansas City, Madison, Minneapolis, and St. Louis; they include Nikki Woods and Natalie Petrosky, who live and work in Cleveland.
Through November 7
MOCA CLEVELAND

9 **Cain Park Arts Festival**
3-8 pm Friday, free; 10 am-8 pm Saturday & Sunday noon-5 pm, $5
CAIN PARK

9 **Out of the Shadows: New Paintings by Eileen Dorsey**
Opening Reception 5-7 pm July 9
Through September 12
CAIN PARK FEINBERG ART GALLERY

10 **Relief from Relief: Papercasting in-person workshop**
Instructor: Tom Balbo
10 am-4 pm July 10 &11
MORGAN CONSERVATORY

10 **Rooms To Let**
Originally created in abandoned houses, the annual festival moves this year to the historic commercial center of Slavic Village, Broadway and East 55th Street. Curators in 2021 are The Visit Arts Collective, Dana Depew, and Cleveland Print Room.
10 am - 6 pm July 10 - 11.
SLAVIC VILLAGE DEVELOPMENT

10 **A New York Minute: Street Photography, 1920-1950**
In the early 20th century, New York City was a feast for street photographers, with people of all types from all over the world arriving to seek a better life. This gave photographers such as Berenice Abbott, Helen Levitt, Roy DeCarava, James Van Der Zee, Louis Stettner, Walker Evans, Lisette Model and others in this show plenty of material to train their lens upon.
Through September 12
CLEVELAND MUSEUM OF ART

14 **Art Bites: Adventures in Art Collecting with Christopher Richards**
7-8 pm on Zoom
ARTISTS ARCHIVES OF THE WESTERN RESERVE

14 **Encaustic on Paper virtual workshop**
Instructor: Radha Pandey
11 am-1 pm
MORGAN CONSERVATORY

15 **Groundworks Dance Theater**
July 15-16
BAYARTS

16 **Watercolours of Brian Asquith**
through September 10
TOAST

16 **SheArt3: Transcend**
Through August 6
DEEP ROOTS EXPERIENCE

16 **Third Friday**
5-8 pm
78TH STREET STUDIOS

16 **Crossroads: Still We Rise**
The augmented reality exhibit, curated by artist/activist Robin Robinson, creates an interactive art experience that's the first of its kind in Cleveland. Commissioned artwork is set in specific locations that give the work added context, with another layer added by viewing it through a free smartphone app. This allows viewers to explore the layered histories of neighborhoods and the reasons, often race-related, for those layers.
Presented by the Sculpture Center in locations around Cleveland
Through September 18
THE SCULPTURE CENTER

17 **African Mark Making on Paper and Fabric in-person workshop**
Instructor: Tony Williams
10 am-4 pm July 17-18
MORGAN CONSERVATORY

17 **Ashcan School Prints and the American City: 1900-1940**
Through December 26
CLEVELAND MUSEUM OF ART

19 **Masu Boxes and Storage Books virtual workshop**
Instructor: Amanda D'Amico
5-8 pm
MORGAN CONSERVATORY

23 **Art by the Falls Pop-Up Gallery Exhibit II**
Through September 1
VALLEY ARTS CENTER

24 **Carp-e Diem: Fish Skin Processing for Bookbinding in-person workshop**
Instructor: Andrew Mancuso
10 am-4 pm
MORGAN CONSERVATORY

25 **Cleveland Shakespeare Festival**
BAYARTS

26 **Suminigashi: The Art of Japanese Marbling virtual workshop**
Instructor: Linh My Truong
5-8 pm
MORGAN CONSERVATORY

30 **Exhibition: Museum of Creative Human Art presenting Cross Generations; bridging the gap of artists**
Through September 11
MORGAN CONSERVATORY

31 **Last Saturday – Higher Verse Open Mic Night**
6 pm
LA COSECHA GALERIA

2 **Calligraphy: Essential Hands virtual workshop**
Instructor: Madison Bennett
5-8 pm August 2 & 9
MORGAN CONSERVATORY

3 **Miniature Zines virtual workshop**
Instructor: Emily Poor
5-8 pm
MORGAN CONSERVATORY

6 **Walk All Over Waterloo**
6-9 pm
WATERLOO ARTS DISTRICT

6 **2021 Waterloo Arts Juried Exhibition**
Through September 18
WATERLOO ARTS DISTRICT

6 **Nikki Woods: Ghost Fields**
Through September 25
DEEP DIVE ART PROJECTS

6 **Emerging Artist Fellowship Exhibition: Xuena Pu**
Through August 31
PRAXIS FIBER WORKSHOP

7 **Lakewood Art Festival**
10 am-6 pm
LAKEWOOD

7 **First Saturday Monthly Art Opening**
LA COSECHA GALERIA

7 **Natural Dyes on Paper in-person workshop**
Instructor: Maggie Latham
10 am-4 pm August 7 & 8
MORGAN CONSERVATORY

13 **Davon Brantley: We Not Linkin**
Through September 17
BAYARTS SULLIVAN FAMILY GALLERY

14 **Pulp and Print: Screen Printing on Handmade Paper**
Joint Workshop: Papermaking at The Morgan and Screen printing at Zygote Press
Instructor: Anna Tararova
Morgan: 10 am-4 pm August 14 & 15; Zygote: 11 am-2 pm August 21
MORGAN CONSERVATORY & ZYGOTE PRESS

15 **Best of Ohio Designer Craftsmen**
Through September 12
MANSFIELD ART CENTER

15 **Mike Wasemann Painting**
Through September 12
MANSFIELD ART CENTER

19 **Community Culture Night with two CAN Triennial curators**
7-8:30 pm
ART HOUSE INC

21 **Third Friday**
5-8 pm
78TH STREET STUDIOS

21 **Judi Krew: Hoard Culture, Where Art Meets Fashion**
Through October 6
MASSILLON MUSEUM STUDIO M GALLERY

23 **Book Sculpture for Beginners virtual workshop**
Instructor: Boo Paterson
3-6 pm
MORGAN CONSERVATORY

26 **CONVERGE**
Opening Reception: August 26, Time/Location TBA
Through October 16
ARTISTS ARCHIVES OF THE WESTERN RESERVE

27 **CAN Fall Issue Release**
DOUBTING THOMAS GALLERY

28 **Last Saturday Higher Verse Open Mic Night**
6 pm
LA COSECHA GALERIA

28 **Pochoir En Plein Air in-person workshop**
Instructor: Beth Sheehan
10 am-4 pm
MORGAN CONSERVATORY

Gwendolyn Garth (seated) is founder and director of Kings & Queens of Art, a nonprofit organization working with Presently and Formerly Incarcerated artists, to help reduce recidivism. She is currently seeking a step van or panel truck to serve as The Art Palace on Wheels—a vehicle to bring the Arts to Clevelanders who don't frequent local cultural institutions. She can be reached via KQOA.org.

Brian Asquith will exhibit a collection of his watercolors at Toast, July 16 through September 10.

MEMBERS OF THE COLLECTIVE ARTS NETWORK

GALLERIES AND ORGANIZATIONS

Abattoir Gallery
Hildebrandt Building
3619 Walton Avenue
Cleveland, Ohio 44109
abattoirgallery.com

acerbic
Twitter:
@ablackpoet03
@donaldblackjr
Instagram:
@ali_write
@dblackoriginals
@ggonzalez821

Akron Art Museum
One South High Street
Akron, Ohio 44308
akronartmuseum.org
330.376.9185

Allen Memorial Art Museum
Oberlin College
87 North Main Street
Oberlin, Ohio 44074
oberlin.edu/amam
440.775.8665

Art Books Cleveland
c/o The Morgan Conservatory
1754 East 47th Street
Cleveland, Ohio 44103
artbookscleveland@gmail.com
216.361.9255

Arts Cleveland
1900 Superior Avenue,
Suite 130
Cleveland, Ohio 44114
artscleveland.org
216.575.0331

ART EverySpace
artEverySpace.com
hello@artEverySpace.com
415.827.6269

Art Gallery at Beachwood Community Center
25325 Fairmount Blvd
Beachwood, Ohio 44122

Art House
3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

ArtiCle/Art In Cleveland
15316 Waterloo Road
Cleveland, Ohio 44110
artincleveland.com
440.655.6954

Artists Archives of the Western Reserve
1834 East 123rd Street
Cleveland, Ohio 44106-1910
artistsarchives.org
216.721.9020

Artists of the Rubber City
The Box Gallery
140 East Market Street
Akron, Ohio 44308

ARTneo
1305 West 80th Street,
Suite 016
Cleveland, Ohio 44102
artneo.org
216.227.9507

Art Source
23600 Mercantile Road, Suite A
Beachwood, Ohio 44122
216.464.0898

BAYarts
28795 Lake Road
Bay Village, Ohio 44140
bayarts.net
440.871.6543

Bonfoey Gallery
1710 Euclid Avenue
Cleveland, Ohio 44114
bonfoey.com
216.621.0178

Bostwick Design Art Initiative
2731 Prospect Ave
Cleveland, Ohio 44115

Cain Park
14591 Superior Road
Cleveland Heights, Ohio 44118
cainpark.com
216.371.3000

Canton Museum of Art
1001 Market Avenue North
Canton, Ohio 44702
cantonart.org
330.453.7666

Cleveland Arts Prize
PO Box 21126
Cleveland, Ohio 44121
clevelandartsprize.org

Cleveland Convention Gallery
1 St. Clair Avenue NE
Cleveland, Ohio 44114
clevelandconventions.com
216.920.1437

Cleveland Institute of Art
11610 Euclid Avenue
Cleveland, Ohio 44106
cia.edu
800.223.4700

Cleveland Museum of Art
11150 East Boulevard
Cleveland, Ohio 44106
clevelandart.org
216.421.7350

Cleveland Photo Fest
PO Box 22844
Beachwood, Ohio 44122
clevelandphotofest.org
440.554.5644

Cleveland Print Room
2550 Superior Avenue
Cleveland, Ohio 44114
clevelandprintroom.com
216.401.5981

Cleveland Skribe Tribe
@ClevelandSkribeTribe
@sanoizm
@DayzWhun
@mistersoul216
#ClevelandSkribeTribe
#InspireYourCity

The Cleveland State University Art Gallery
1307 Euclid Avenue
Cleveland, Ohio 44115
csuohio.edu/artgallery
216.687.2103

La Cosecha Galeria
5404 Storer Avenue
Cleveland, Ohio 44102
lacosechagaleria.com
lacosechagaleria@aol.com
216.385.9545

Current Cleveland
1300 West 78th Street
Cleveland, Ohio 44102
currentcleveland.org

Cuyahoga Valley Art Center
2131 Front Street
Cuyahoga Falls, Ohio 44221
cvart.org
330.928.8092

Dawn Tekler Studio
1305 West 80th Street,
Suite 113
Cleveland, Ohio 44102
dawntekler.com
216.906.2501

Deep Dive Art Projects
at The Deep End
423 East 156th Street
Cleveland, Ohio 44119
deepdiveart.com
216.973.1986

Deep Roots Experience
7901 Central Avenue
Cleveland, Ohio 44104
deeprootsexperience.com

District Gallery
20076 Walker Road
Shaker Heights, Ohio 44122
@districtgalleryart
district-gallery.com
216.218.9307

Edward E. Parker Creative Arts Complex/ Snickerfritz Cultural Workshop for the Arts
13240 Euclid Avenue
East Cleveland, Ohio 44112
eepmoa.com

Eileen Dorsey Studio
1305 West 80th Street
Cleveland, Ohio 44102
eileendorsey.com

Fawick Gallery
Baldwin Wallace University
95 East Bagley Road
Berea, Ohio 44017
bw.edu

The Florence O'Donnell Wasmer Gallery
Ursuline College
2550 Lander Road
Pepper Pike, Ohio 44124
ursuline.edu
440.646.8121

Flux Metal Arts
8827 Mentor Avenue, Suite A
Mentor, Ohio 44060
fluxmetalarts.com
440.205.1770

Foothill Galleries of the Photo Succession
2450 Fairmount Boulevard,
Suite M291
Cleveland Heights, Ohio 44106
foothillgalleries.com
216.287.3064

Framed Gallery
15813 Waterloo Road
Cleveland, Ohio 44110
framedgallery.net
216.282.7079

Gallery +
78th Street Studios, #109
1305 West 80th Street
Cleveland, Ohio 44102
gallery-plus.com

Glass Bubble Project
2421 Bridge Avenue
Cleveland, Ohio 44113
glassbubbleproject.com
216.696.7043

Graffiti Heart
graffitiheart.org
440.781.4515

Gray Haus Studios
Bay Village, Ohio 44140
christy@grayhausstudios.com
grayhausstudios.com
216.393.7533

Hartshorn Studios
2342 Professor Avenue
Tremont Arts District,
Ohio 44113
hartshornstudios.com
216.403.2734

HEDGE Gallery
1300 West 78th Street,
Suite 200
Cleveland, Ohio 44102
hedgeartgallery.com
Facebook: HEDGE Gallery
216.650.4201

Heights Arts Gallery
2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

High Art Fridays
highartfridays.com

Howson/Streeter Galleries at Judson Park
1801 Chestnut Hills Drive
Cleveland Heights, Ohio 44106
judsonsmartliving.org
216.791.2885

The South Concourse Gallery at Judson Manor
1890 East 107th Street
Cleveland, Ohio 44106

ICA Art Conservation
2915 Detroit Avenue
Cleveland, Ohio 44113
ica-artconservation.org
216.658.8700

Images Gallery
14406 Detroit Avenue
Lakewood, Ohio 44107
mellinophotography.com
216.406.1271

Kaiser Gallery
2418 Professor Avenue
Cleveland, Ohio 44113
kaisergallery.com
216.282.3826

Kalman & Pabst Photo Group
3907 Perkins Avenue
Cleveland, Ohio 44114
kpphoto.com
216.426.9090

Kenneth Paul Lesko Gallery
1305 West 80th Street
Cleveland, Ohio 44102
kennethpaullesko.com
216.631.6719

Kent State University School of Art Collectons and Galleries Center for the Visual Arts
325 Terrace Drive
Kent, Ohio 44242
galleries.kent.edu
330.672.1369

Kings & Queens of Art/ The Art Palace
11017 Ashbury Road
Cleveland, Ohio 44106
kingsqueensofart@gmail.com
216.339.0571

Lakeland Community College
7700 Clocktower Drive
Kirtland, Ohio 44094
lakelandcc.edu/gallery
440.525.7029

LAND studio
1939 West 25th Street, Ste 200
Cleveland, Ohio 44113
land-studio.org
216.621.5413

Lorain County Community College Beth K. Stocker Art Gallery
Stocker Arts Center
1005 North Abbe Road
Elyria, Ohio 44054
lorainccc.edu
440.366.4040

M. Gentile Studios
1588 East 40th Street #1A
Cleveland, Ohio 44103
mgentilestudios.com
216.881.2818

Mansfield Art Center
700 Marion Avenue
Mansfield, Ohio 44906
mansfieldartcenter.org
419.756.1700

Maria Neil Art Project
marianeilartproject.com
216.481.7722

Massillon Museum
121 Lincoln Way East
Massillon, Ohio 44646
massillonmuseum.org
330.833.4061

moCa Cleveland
11400 Euclid Avenue
Cleveland, Ohio 44106
mocacleveland.org
216.421.8671

Museum of Creative Human Art (MOCHA)
P.O. Box 24157
Cleveland, Ohio 44124
creativehumanart.org

The Morgan Art of Papermaking Conservatory & Educational Foundation
1754 East 47th Street
Cleveland, Ohio 44103
morganconservatory.org
216.361.9255

Myers School of Art
University of Akron
150 East Exchange Street
Akron, Ohio 44325
uakron.edu/art/
330.972.6030

Nicholson B. White Gallery
St. Paul's Episcopal Church
2747 Fairmount Boulevard
Cleveland Heights, Ohio 44106
216.932.5815

The Northern Ohio Illustrators Society
23700 Fairmount Boulevard
Shaker Heights, Ohio 44122
nois.com

Orange Art Center
31500 Chagrin Boulevard
Pepper Pike, Ohio 44124
orangeartcenter.org
artcenter@orangecsd.org
216.831.5130

Photocentric
15515 Waterloo Road
Cleveland, Ohio 44110
216.219.7568

Prama Artspace
5411 Pearl Road
Parma, Ohio 44129
pramaartspace.com
216.336.5585

Praxis Fiber Workshop
15301 Waterloo Road
Cleveland, Ohio 44110
praxisfiberworkshop.org

The Print Club of Cleveland
11150 East Boulevard
Cleveland, Ohio 44106
printclubcleveland.org
216.707.2579

River Gallery
19046 Old Detroit Road
Rocky River, Ohio 44116
rivergalleryarts.com
440.331.8406

Rooms to Let: CLE
5620 Broadway Avenue
Cleveland, Ohio 44127
slavicvillage.org

The Salon
2291 Demington Road
Cleveland Heights, Ohio 44118
330.289.1837

Sankofa Fine Arts Plus
11401 St. Clair
Cleveland, Ohio 44108
sankofafineart.org
216.502.6853

Screw Factory Artists
13000 Athens Avenue
Lakewood, Ohio 44107
screwfactoryartists.com
216.521.0088 (studio rentals)

The Sculpture Center
1834 East 123 Street
Cleveland, Ohio 44106
sculpturecenter.org
216.229.6527

Shaheen Gallery
740 W Superior Avenue
Cleveland, Ohio 44113
shaheengallery.com
216.830.8888

Shaker Community Gallery
3445 Warrensville Center Road
Shaker Heights, Ohio 44122
216.926.8842

Shaker Historical Society Lissauer Gallery
16740 South Park Boulevard
Shaker Heights, Ohio 44120
shakerhistoricalsociety.org
216.921.1201

Sherrie Gallerie
694 North High Street
Columbus, Ohio 43215
sherriegallerie.com
614.221.8580

Shooting Without Bullets
Shootingwithoutbullets.org
amanda@
shootingwithoutbullets.org

Society for Photographic Education
2530 Superior Avenue, Ste 403
Cleveland, Ohio 44114
spenational.org

Stella's Art Gallery
8500 Station Street
Mentor, Ohio 44060
stellasartgallery.com
216.401.6965

Still Point Gallery
12427 Cedar Road
Cleveland, Ohio 44106
stillpoint-gallery.com
216.721.4992

Survival Kit
1305 West 80th, Suite 303
Cleveland Ohio 44102
survivalkitgallery.com
216.533.4885

Transformer Station
1460 West 29th Street
Cleveland, Ohio 44113
transformerstation.org

Tri-C Gallery
4250 Richmond Road
Highland Hills, Ohio
tri-c.edu
440.987.2473

Tricia Kaman Studio/Gallery
2026 Murray Hill, #202
Cleveland, Ohio 44106
triciakaman.com
216.559.6478

Valley Art Center
155 Bell Street
Chagrin Falls, Ohio 44022
valleyartcenter.org
440.247.7507

The Verne Collection
2207 Murray Hill Road,
Cleveland, Ohio 44106
vernegallery.com
216.231.8866

Walkabout Tremont
walkabouttremont.com

Waterloo Arts
15605 Waterloo Road
Cleveland, Ohio 44110
waterlooarts.org
216.692.9500

William Busta Projects
15515 Waterloo Road
Cleveland, Ohio 44110
williambustagallery.com

WGS Productions
wgsproductions.com
Williamscheele@gmail.com
216.832.8212

Wolfs
23645 Mercantile Road
Beachwood, Ohio 44122
wolfsgallery.com
216.721.6945

Worthington Yards
725 Johnson Court
Cleveland, Ohio 44113
yardsprojectspace.com

Youngstown State University McDonough Museum of Art
525 Wick Avenue
Youngstown, Ohio 44502
ysu.edu/mcdonough-museum
330.941.1400

Zygote Press
1410 East 30th Street
Cleveland, Ohio 44114
zygotepress.com
216.621.2900

INDIVIDUAL ARTISTS

Herb Ascherman
ascherman.com

Dennis and Kathleen Barrie

Beads & Pieces LLC

Leigh Bennett Teaching Studio

Keith Berr

Laurence Channing

Kimberly Chapman

Sarah Curry
Sarahcurryartist.com

Susan Danko
susandanko.com

JoAnn Dickey
joanndickey.com

Marilyn Farinacci

Michael Gill
MichaelGillBooksAndPrints.com

Mary Hegarty Designs

Laurel Hecht
lahecht.com

Lee Heinen
leeheinen.com

Bob Herbst
bobherbst.com

David King
Davidkingpainting.com

Terry Klausman

Mona Kolesar

Suzan Kraus
suzart.blogspot.com

Michael Maguire

MP Marion

Liz Maugans
lizmaugans.com

Heather McClellan

Melissa McClelland

Kathleen McKenna

Marcello Mellino
mellinophotography.com

John R. Nativio

Kelly Parks

Bob Perkoski

Brenda Pokorny

Arabella Proffer
arabellaproffer.com

Eric Rippert
ericrippert.com

Sam Roth
samrothart.com

Tom Schorgl

Kathy Skerritt

Jean Sommer

Steven Standley Galleries

Marsha Sweet

Judy Takács
judytakacs.com

John Tellaisha

Peter Tompkins
ptpllc.net

Douglas Max Utter
douglasutter.com

Richard Vaux

Sandra Vaux

Emily Vigil

Lawrence Waldman

Guerin Wolf
guerinwolf.com

Dr. Marie A. Simon and John Michael Zayac
theznotes.com

THANK YOU THANK YOU THANK YOU THANK YOU

CAN depends on a broad base of support to continue providing this collaborative voice for Northeast Ohio artists, galleries, museums, schools, and related organizations. In 2016 we launched CAN Blog, an online source of critical reviews and news reporting, with support from the Ohio Arts Council; began a partnership with the Cleveland Foundation to cover the Creative Fusion International Artist Residency Program; and continued to build upon our commitment to serve as a voice for Northeast Ohio galleries, with feature coverage, artist profiles, and art news.

WE ARE PROFOUNDLY GRATEFUL TO THE VISIONARY PEOPLE AND ORGANIZATIONS WHO HAVE CONTRIBUTED TO THIS EFFORT.

We make every effort to keep this list as up-to-date and accurate as possible. We apologize for any omissions.

You can help us grow by making a tax-deductible donation to CAN at any time. Mail your check to Collective Arts Network, PO Box 771748, Lakewood, OH 44107.

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* *In-kind*

Jordan Wong. *Journey (to the West)*, 2021. Vinyl print with tension frame. Courtesy of the artist

The 10,000 Things

New works by Jordan Wong

May 27, 2021 - May 15, 2022 | Bud and Susie Rogers Garden

PNC | The Mary S. and David C. Corbin Foundation | PEG'S Foundation | The Alan and Janice Woll Family Fund | Akron Children's Hospital | synthomer foundation

The 10,000 Things is made possible with support from PNC, the Mary S. and David C. Corbin Foundation, the Alan and Janice Woll Family Fund, Peg's Foundation, Akron Children's Hospital, the Synthomer Foundation, and the Charles E. and Mabel M. Ritchie Foundation.

AKRON ART MUSEUM

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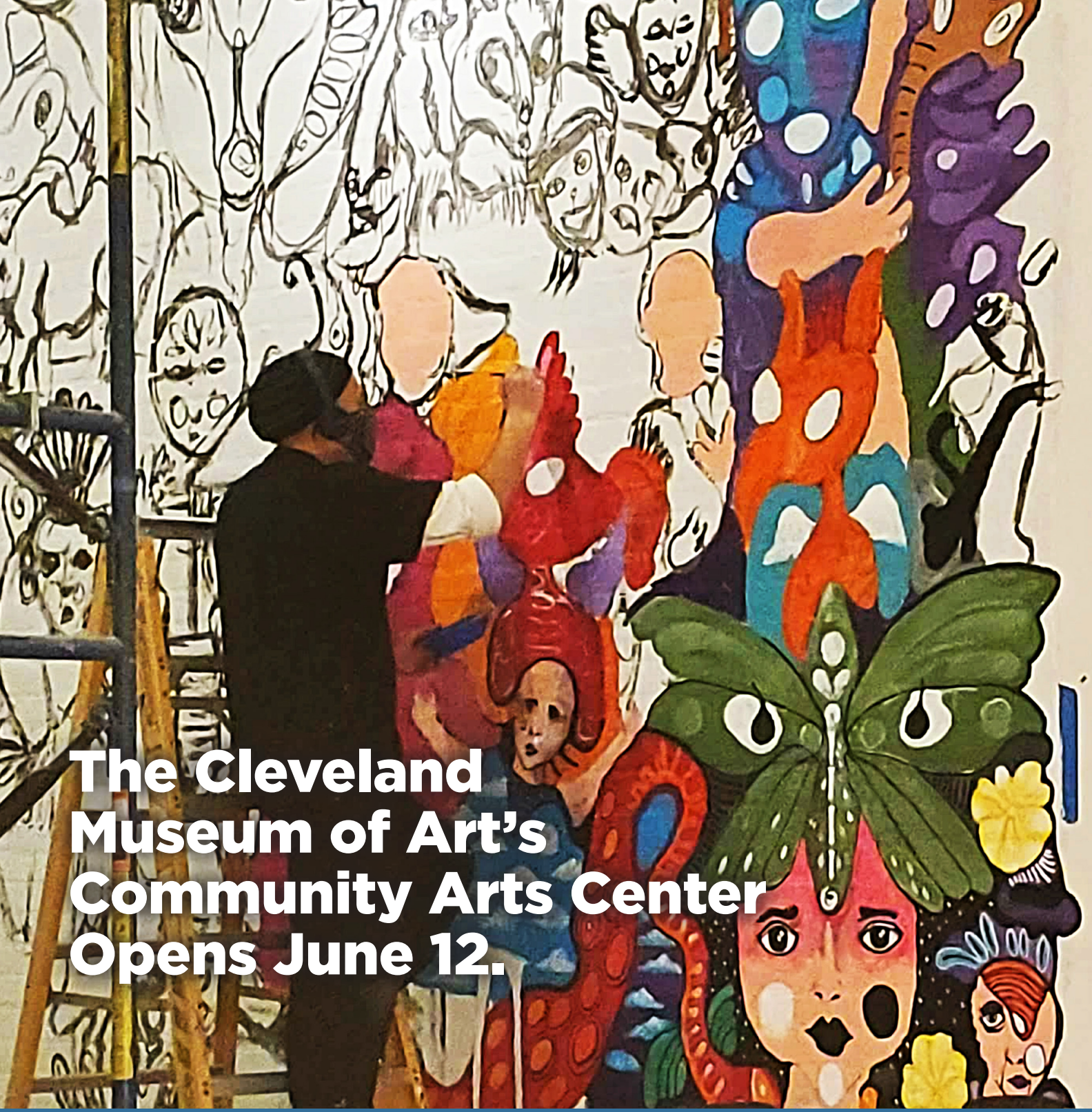

The Cleveland Museum of Art's Community Arts Center Opens June 12.

The Cleveland Museum of Art announces the opening of our Community Arts Center. Located in Cleveland's vibrant Clark-Fulton neighborhood, the center will engage community residents of all ages with art displays, free hands-on art activities, and a rotating exhibition in the gallery.

cma.org

Rafael Valdivieso paints a mural at the Community Arts Center.
Photo by Stefanie Lima Taub

THE CLEVELAND MUSEUM OF ART